TIFFANY & CO.

JEWELERS SILVERSMITHS STATIONERS

PEARL NECKLACES

and Pearls for
Improving Necklaces

MAIL INQUIRIES RECEIVE PROMPT ATTENTION

FIFTH AVENUE & 37TH STREET
NEW YORK

·· BRING BACK the LOVELINESS *dulled by sun and wind*

No longer need you view regretfully — day after day — those tell-tale marks of summer on your skin. With these new Herbal Preparations of FRANCES DENNEY, you can bring back the loveliness dulled by sun and wind.

Herbal Cleansing Cream: Blended with rare and costly herbal extractions and inexpressibly soft and doubly penetrating. Melts quickly with the warmth of the skin, penetrates the pores and gently removes all impurities. $1, $2, $3.50, $6

Herbal Texture Lotion: A thorough liquid cleanser — wonderful for that quick freshening-up in the morning and during the day. Also delightful for using after MISS DENNEY'S Herbal Cleansing Cream. It removes oiliness but *does not dry the skin* . . . . . $1.50 and $2.50

Herbal Skin Tonic: A delightful Preparation that freshens and invigorates the skin by stimulating active circulation through the facial network. Should be used after cleansing with Herbal Cleansing Cream . . . . . $1 and $2

Herbal Oil Blend: Very dry skin — and skin exposed to wind and sun — respond gratefully to its soothing unguents. It is a deep-tissue builder — and marvelous for that "worn" look caused by the stress and strain of modern life . . . $5

Herbal Astringent Cream: A soft, fluffy cream with astringent qualities. A thin application protects the skin and serves as a splendid base for powder $2.50

▼ ▼

With the perfection of these new Herbal Preparations, MISS DENNEY now offers the most complete system of scientific beauty Treatments ever made available to women. MISS DENNEY will be happy to tell you more about her Methods and Treatments if you will but write to her in Philadelphia.

FRANCES DENNEY »

HERBAL PREPARATIONS

DENNEY & DENNEY
PHILADELPHIA — NEW YORK

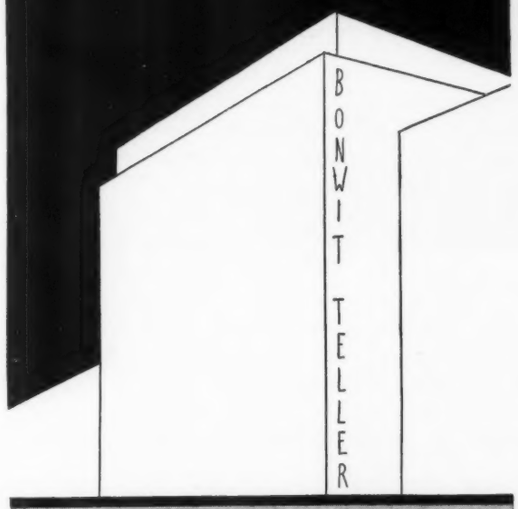
VOGUE
September 15th, 1930

Vogue is published fortnightly by The Condé Nast Publications, Inc., Boston Post Road, Greenwich, Conn. Executive and Publishing offices, Greenwich, Conn. Entered as second class matter at the Post Office at Greenwich, Conn., under the Act of March 3rd, 1879. Editorial offices, Graybar Bldg., Lexington at 43rd, New York, N. Y. Subscriptions for the United States, Canada, Porto Rico and the Philippines, $6.00 a year in advance.

Vol. 76, No. 6
Whole No. 1385

BONWIT TELLER

FIFTH AVENUE AND 56th STREET
NEW YORK

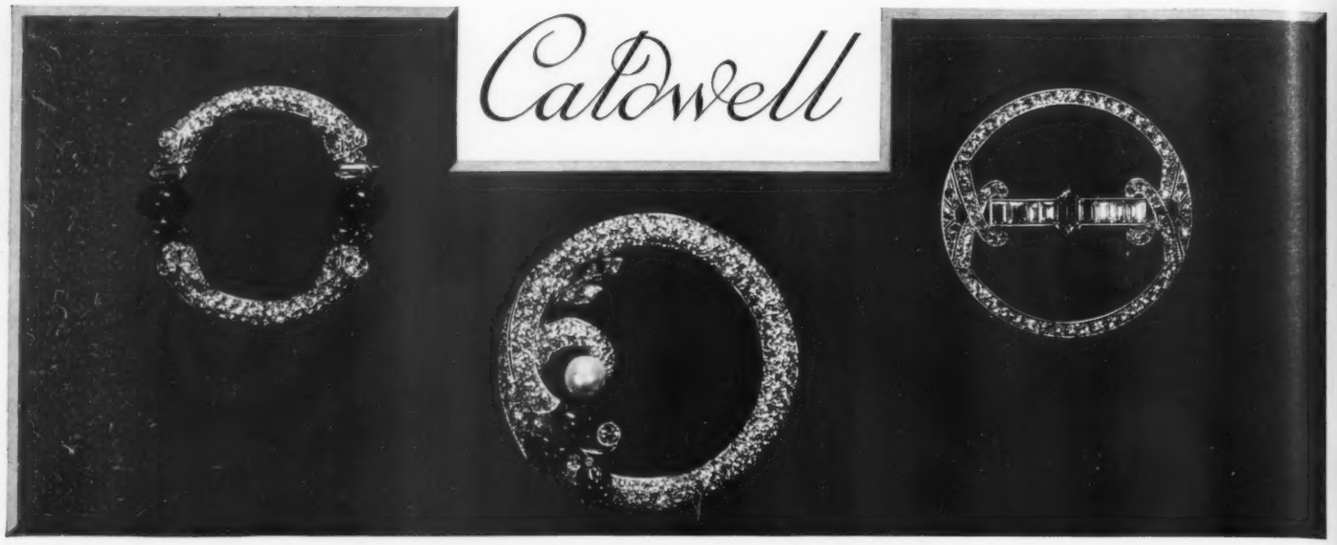


opening

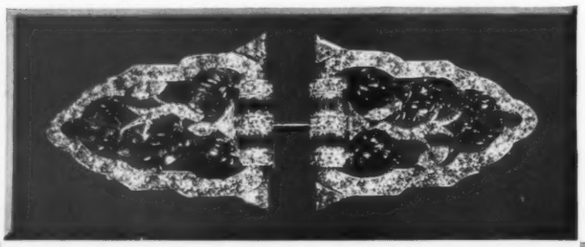
September 1930

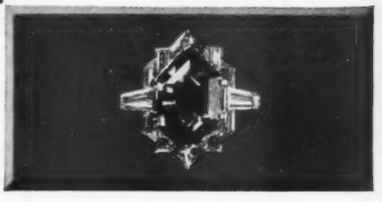
In moving to 56th Street and Fifth Avenue, Bonwit Teller offers to its patrons a continuation of its traditional good taste in fashions . . . to an even greater degree.

Caldwell



THE experience and resources of nearly a century bring to this House, from world-wide sources, rare gems of unusually fine quality. ⁂ These lovely creations are representative of a collection of great importance.





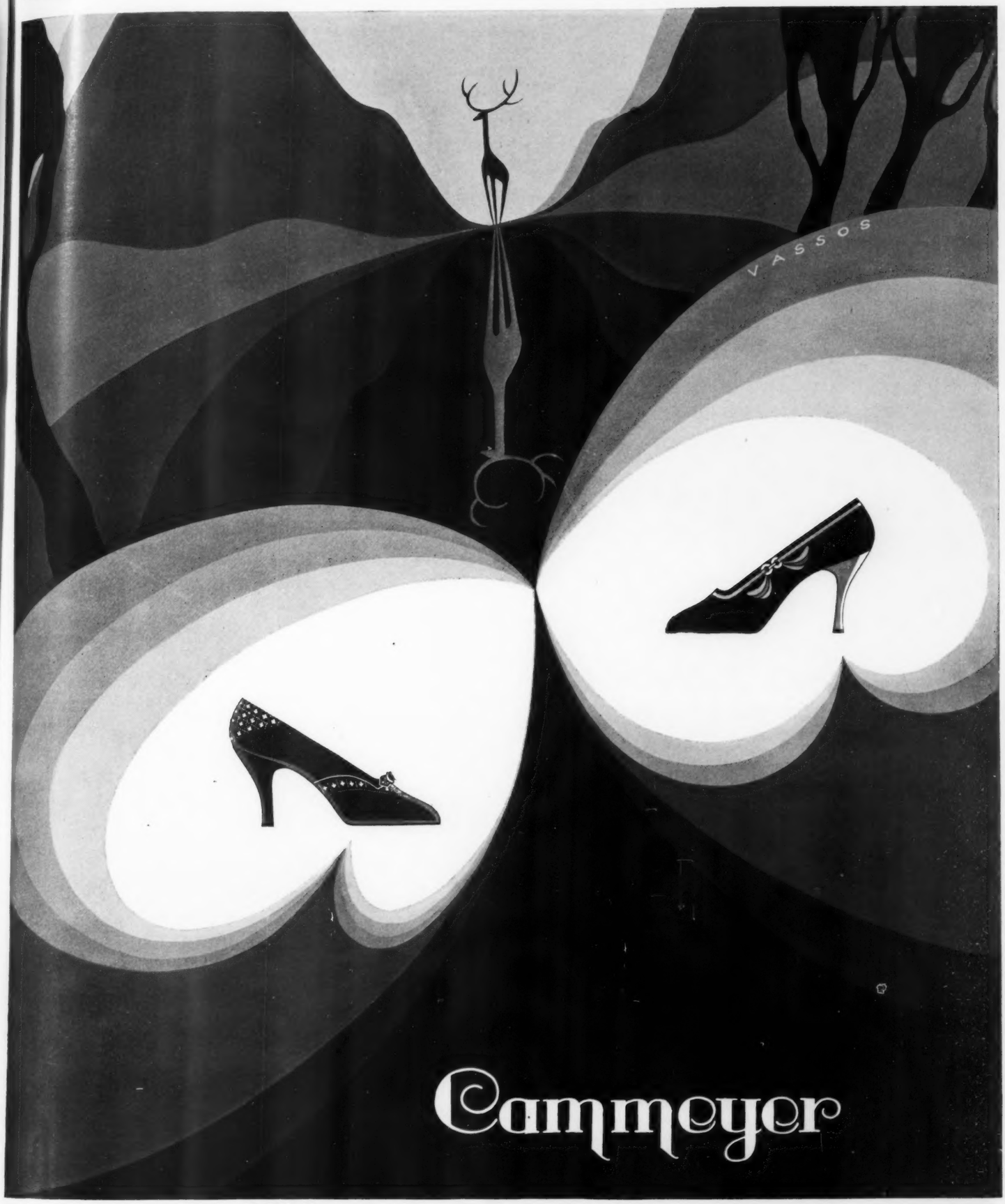
Interesting and beautiful variations of the circle brooch. Left —emeralds with diamonds; centre —a pearl, diamonds, and carved sapphire leaves; right —a charming effect in diamonds.

Carved rubies, emeralds and sapphires furnish the color motif for this new bracelet.

A jeweled clip of carved rubies, emeralds, sapphires and diamonds. These new clips serve as brooch, jabot pin or hat ornament.

Two sapphire rings —one emerald-cut, the other lozenge shape —of corn-flower blue color, in mountings of modern tendency.

J. E. Caldwell & Company
Philadelphia



Presenting the mode for Fall, Cammeyer creates these new pumps with two-toned appliqué and unique ornamentation for morning and formal afternoon wear.

SALON de LUXE FIFTH AVENUE at FIFTY THIRD NEW YORK

JAECKEL FUR FASHIONS

Individual—Because they combine Paris inspiration with the creative genius of a great designer.

Exquisite—because the Jaeckel method of treating furs makes them incredibly light and soft.

Practically priced—because we have devoted ourselves exclusively to furs since 1863 and naturally buy our raw pelts under the most favorable conditions.

H. JAECKEL & SONS
FIFTH AVENUE at 45th STREET

JAECKEL FURS ARE OBTAINABLE IN CHICAGO AT THE STANLEY KORSHAK BLACKSTONE SHOP EXCLUSIVELY

DORLAND

F. PINET
OF PARIS

announces the opening of his new fifth avenue shop at fifty fourth street

F. Pinet offers exclusive shoes for smart "Americaines". Only 36 pairs are made from each model. And each pair is numbered, like fine first editions.

These patrician shoes are designed and made in the Pinet ateliers in Paris, according to the latest Fashion edicts. But are built on **American lasts especially for American women.**

F. Pinet opened an establishment in New York in response to repeated requests of American clients. His shop at 5th Avenue and 54 th Street is in the heart of the chic shopping centre. Here his representative, Monsieur André Rouchaud, stylist in footwear, will advise as to the absolute correct model for each different ensemble. Every Pinet creation is shown simultaneously in Paris and New York.

All works of art are made by hand. The skilled fingers of the old craftsman above make shoes for you that are a symphony in footwear.

PARISIAN MODELS

AMERICAN LASTS

PARIS-LONDON-BERLIN-VIENNA

Ingenious and lovely are these
Udall and Ballou clip pins that will also clasp
their beauty into a single brooch . . baguette and round
diamonds . $2,175. The star sapphire ring, with baguette diamonds . $2,500.

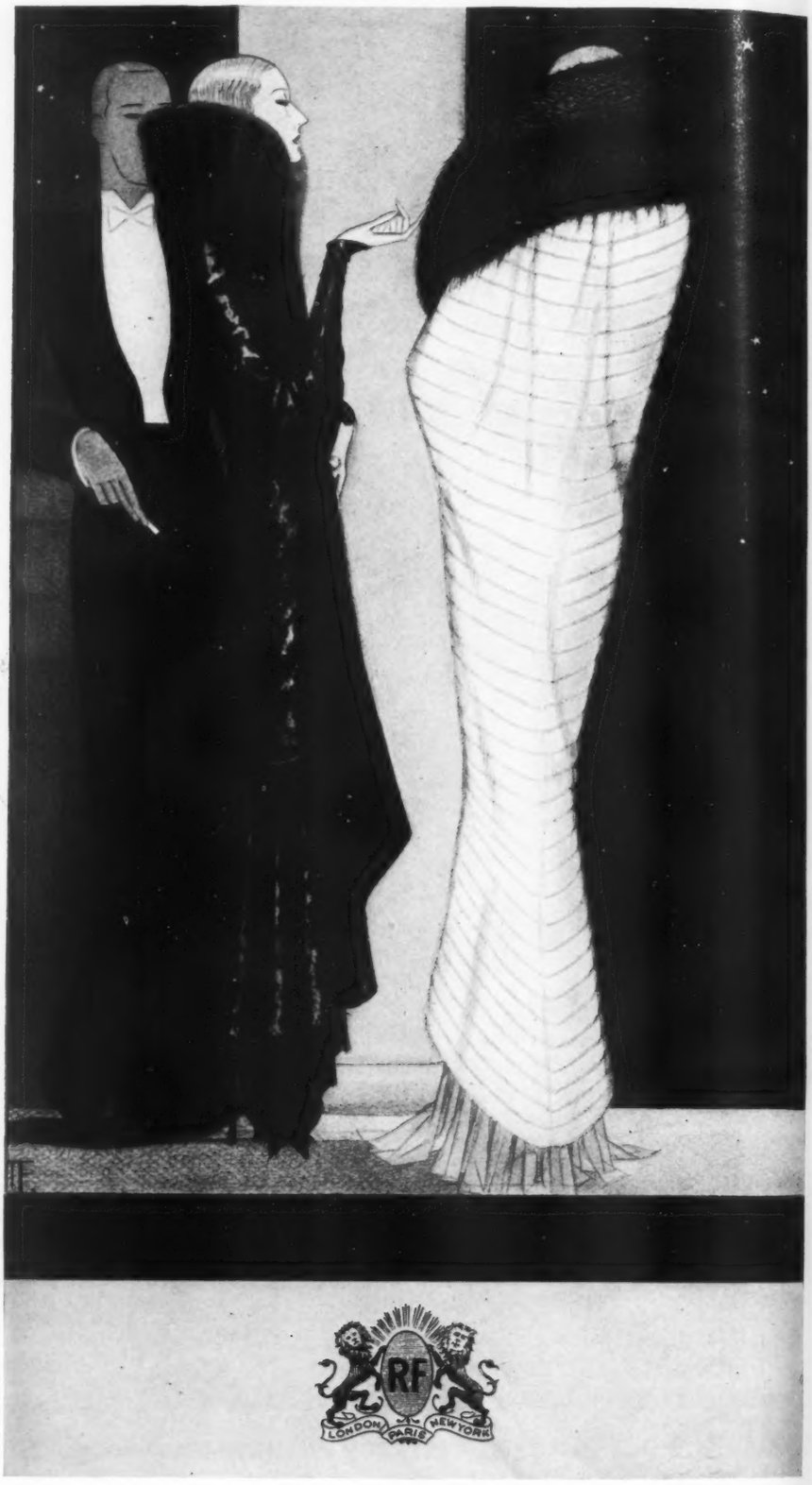
Udall and Ballou
JEWELERS SINCE 1888
5th Avenue at 57th Street
NEWPORT—PARIS OFFICE, *48 Rue Lafayette*—PALM BEACH

Henry Waxman

The soft velvet hat is once more very smart . . worn back to show the widow's peak and make a shadowy background for the face. It must be draped with a sophisticated casualness—and this Jay-Thorpe milliners do with real flair. The Rembrandt cap, pictured, made on the head 35.00

FIFTY-SEVENTH AND FIFTY-SIXTH STREETS WEST, NEW YORK

Jay-Thorpe



Fashion awaits . . . while Revillon Frères Create

•

The vogue...the style, in Coats and Wraps and all things fur, or fur-trimmed...created first by Revillon Frères ateliers...is heralded in the smart capitals of the world. Only the finest pelts are used...from the far North trading posts of Revillon Frères...manufactured in our own Fifth Avenue establishment into furs of surpassing loveliness.

With its slender, classic lines sweeping down from a massive Silver Fox collar, this Russian ermine cape is noteworthily conservative. The smart Russian Dyed Broadtail coat at the left is trimmed with Russian sable. Both copies of original models from our Paris house.

Revillon Frères

FIFTH AVENUE AT 54th STREET, NEW YORK

Paris *Chicago* *London*

919 NO. MICHIGAN AVE.

I. MILLER

INSTITUTION INTERNATIONALE

Wingait Shoes

WINGAIT with its *Motion-Measurements** is the wonder of the walking-shoe world!

Here, at last, is the ideal combination of Comfort and Style ● for active, busy feminine feet.

Women everywhere are amazed at I. Miller's wonderful walking shoe—WINGAIT. Amazed that it requires no "breaking-in." Amazed to find it providing *step-by-step* comfort at every stride. Amazed at the marvelous wear in its soft, supple leathers, its welt-tailoring, its low, walking heels . . . Amazed that even the genius of I. Miller could produce such a remarkable creation as a *Motion-Measured* Walking Shoe which, in every detail, maintains the inimitable I. Miller Style!

** WHAT ARE "MOTION-MEASUREMENTS"? Feet in motion change dimensions as the weight of the body is shifted from foot to foot. WINGAIT provides for these ever-changing dimensions by being made on "Motion-Measured" lasts.*

For illustrated brochure write to I. Miller & Sons, Inc., Long Island City, N. Y.

SHOPS AND AGENCIES IN PRINCIPAL CITIES

Soft and sheer . . . exquisitely clear and free from rings . . . mere wisps of silken loveliness . . . a pair of ingrain stockings. Every evening occasion demands them. Every street costume is enhanced by their beauty. Assure yourself of hosiery in keeping with your wardrobe by specifying *ingrain* stockings whenever your choice dictates the finest hosiery made.

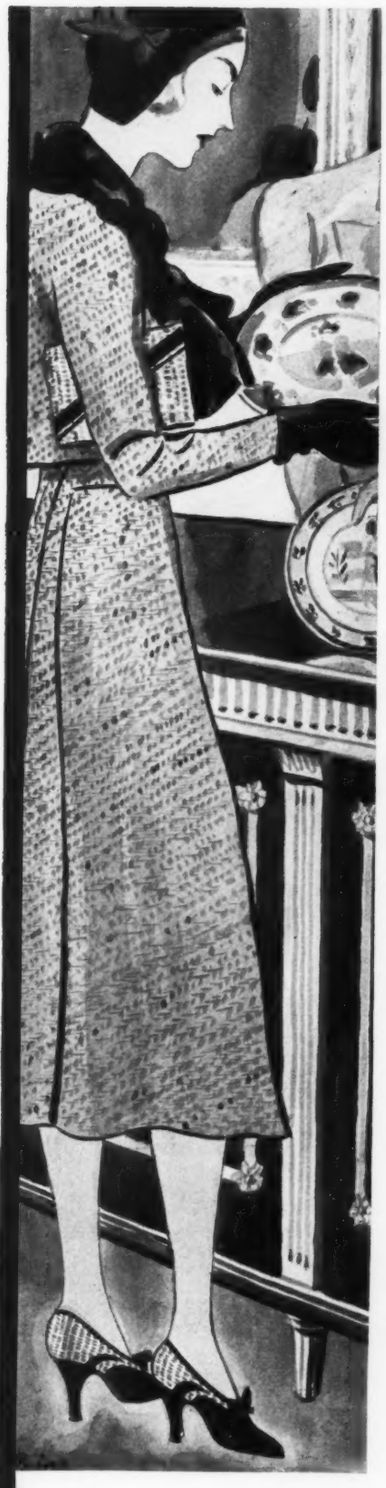
INGRAIN
Yarn dyed
HOSIERY

Association of Ingrain Hosiery Manufacturers, Inc.

Conrad's "51" Green Picot
Doris Silk Hosiery
General "San Toy" Hosiery
Paul Guenther Silk Hosiery
Harris Silk Hosiery
Holyoke Silk Hosiery
Mc Callum Silk Hosiery
Merit "Clar-Edge" Hosiery
Propper "Blue Edge" Silk Hosiery

Ingrain is not the trade mark of a product . . . it is the descriptive name of a process . . . that of knitting stockings from silk in which every thread is dyed. Knots are firm and tight. Tension is even. And, despite their exquisite sheerness and clarity, ingrain stockings have exceptional wearing qualities.

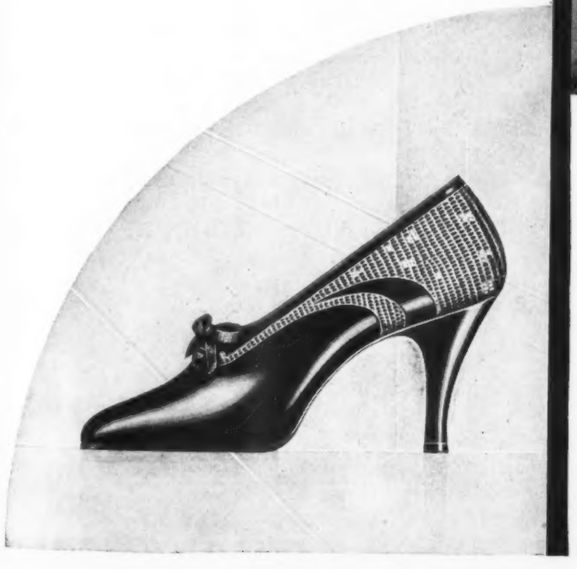
Ingrain stockings require no special identification. The discriminating woman instantly recognizes their distinctive beauty. Better shops sell them under the trade names listed.



Back-to-the-city modes have interest in the back . . .

Under the longer and more formal skirts of the town season appear higher cut operas and lower cut oxfords. And the newest of these, such as the BASQUE from Walk-Over, are fully as interesting from the back as from the front. Of black kidskin with black ribbon lacing through two-eyelets, the BASQUE is backed with . . . and receives its contrast from . . . black-and-white rajah lizard. Or in black suede with black calf. Each at $14.50. Our new booklet "Ensemble Footwear" will be sent on request.

Continuing the long, down-sweeping lines of the opera pump . . . and laced with a ribbon . . . the BASQUE is, in effect, an adjustable step-in . . . for once the bow is tied it need not be disturbed.



WALK • OVER

510 FIFTH AVENUE

SHOES BAGS HOSIERY

PARIS: 21 Boulevard des Capucines LONDON: 372 Oxford St., W.

LA RONDE is of supple Knox fur felt, and is available in a half dozen important new fall-winter shades.

KNOX

endows the tip-tilt silhouette with a new vivacity

With dramatic verve Knox crushes a brim on one side and allows it full reign on the other...divides it against itself at the back to make room for sumptuous pelts straining to caress the nape of the neck...accents the drapery with two perky little tabs. An ingenious hat, in the spirit of a season which demands the more-than-ordinary. Priced Fifteen Dollars.

● In New York Knox Hats for both men and women can be secured at the Knox Shops conveniently located at 711 Fifth Avenue, 452 Fifth Avenue, 161 Broadway, the Roosevelt Hotel, in the Paramount Building, and in smart shops cross-country-wise. Knox Felt Hats for Women commence at ten dollars. Catalog of correct Knox riding hats for women on request.

AN EVENING GOWN OF TRANSPARENT VELVET BY *SALLY MILGRIM*

TRANSPARENT VELVET

for

Formal and Informal Occasions

A lovely and significant fabric. A fluent and willing medium in the creation of smartness.

◆

MILGRIM

6 WEST 57TH STREET · NEW YORK

Chicago Cleveland Detroit Miami Beach

SALYMIL • a delicate intriguing Spanish perfume

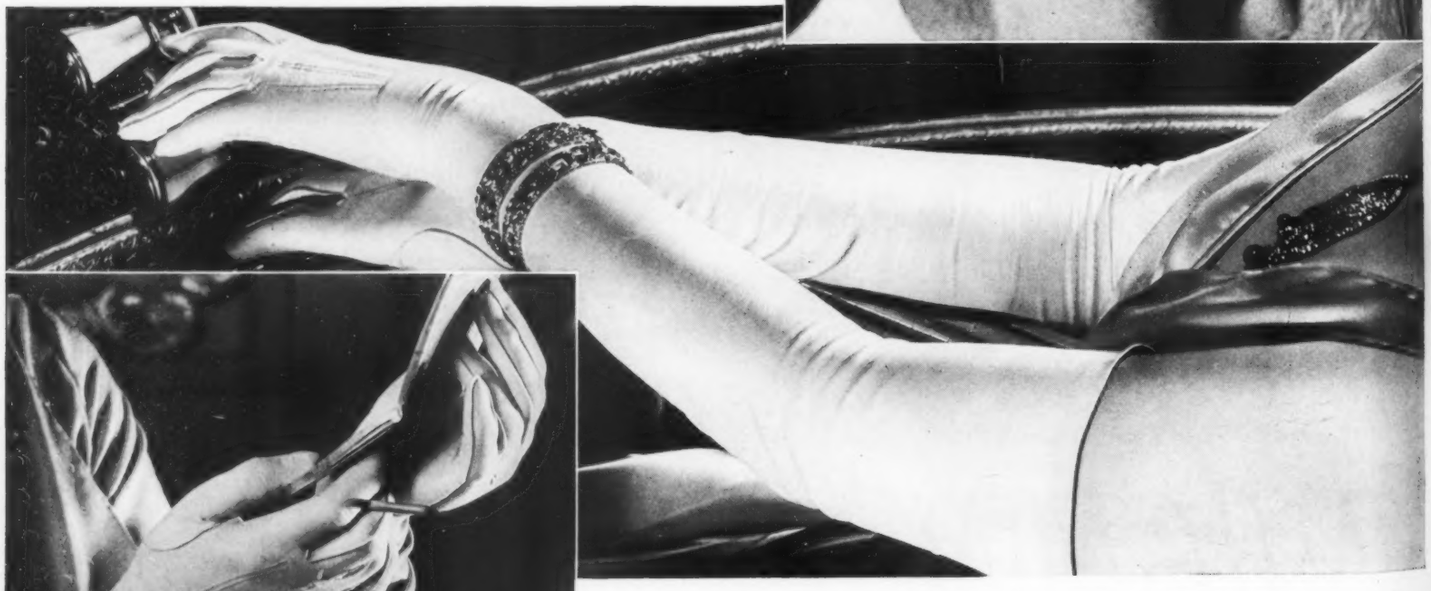
Gloves

are longer than they were last season, and wider at the wrist

THEY ARE very simple, too, for Fownes believes that elegance is the result of fine materials and classic lines. And they are made of the softest, most supple suede that could be bought . . . suede with the powdery bloom of velvet . . . sheer luxury to the touch.

They are offered in all the new Fownes colors: Black, of course. But after that, the rich, dark brown called Chocolade, to be worn with the spruce greens, the wine reds, the off-blacks, and with black itself (for brown with black is very new and very smart). The mauve-beige shade, "Blue Fox," to go with autumn furs and tweeds. Then, for the later hours, Honeysuckle (newer than eggshell) and Peche (to replace the face-powder pinks). While for evening, the fragile, off-white bonbon tints.

These are gloves to please a most particular lady . . . one who well knows this unvarying paradox: that she must select them with almost infinite care, for no other detail of her appearance will be so unobtrusively right or so conspicuously wrong. . . . And gloves by Fownes are a little more subtle, a little more patrician, a little more authentic than the usual gloves. For back of them lies a century and a half of accepted leadership in manufacture and design. . . . If it's a Fownes, that's all you need to know about a glove. Fownes Brothers & Co., Inc., 354 Fourth Avenue, New York City. Paris. London.



FOWNES

IT'S A FOWNES; THAT'S ALL YOU NEED TO KNOW ABOUT A GLOVE

THE EXTRA VALUES of Body by Fisher are available to motor car purchasers in every price field, from $565 to $10,000.

This is an economic fact of first importance in the choice of a motor car today. It means that no one need any longer compromise with less than Fisher Body quality, comfort, convenience, safety and durability.

With this satisfying fact in mind, appraise for yourself the extra values of such body features as the Fisher adjustable driver's seat, Protecta-lok door handles, the non-glare vision and ventilating windshield, the richer and costlier upholstery and fittings, and the quieter, more durable wood-and-steel type of Fisher construction. To make certain of these Fisher Body extra values, choose one of the General Motors cars—the *only* cars with Body by Fisher.

LOOK TO THE BODY

BODY by FISHER

CADILLAC • LASALLE • BUICK • VIKING • OAKLAND • MARQUETTE

OLDSMOBILE • PONTIAC • CHEVROLET

GENERAL MOTORS

Fashion

Travels on Swift Wings

Less than ten days ago, in the Rue de la Paix, you were thrilled by a new shade in chiffon hose—a delicate leafy brown. As you reach home you see the identical color reflected in Humming Bird Full Fashioned Hosiery.

This delectable new fall shade, with others, had been selected for us weeks before by Mme. Julie Bolegard, our Paris stylist. Within the past fortnight, the newly imported colors had sped into favor from coast to coast.

Dignity, grace and restraint mark the Fall modes in Humming Bird Full Fashioned Hose—they make no bid for undue attention with their fine weave and conservative French and Pointed Heels.

Styles for all occasions reasonably priced in stores of the better class.

DAVENPORT HOSIERY MILLS, Inc.
Chattanooga, Tennessee
New York Office » » » 385 Fifth Avenue

Picot Edge and Plain Hems, Chiffon, Service-Sheer and Service Weights. Six styles, exquisitely fashioned...

© 1930 DAVENPORT HOS. MILLS, INC.

Humming Bird
FULL FASHIONED HOSIERY

N21

Away at school, a gift can mean so much . . .

IT IS A SOURCE of gratification to a student at school or college to realize that good friends, perhaps a thousand miles away, still take an interest in him. A word of encouragement . . . a note from one who understands . . . a gracious remembrance . . . to a young man or woman alone for a time, these things may well be priceless.

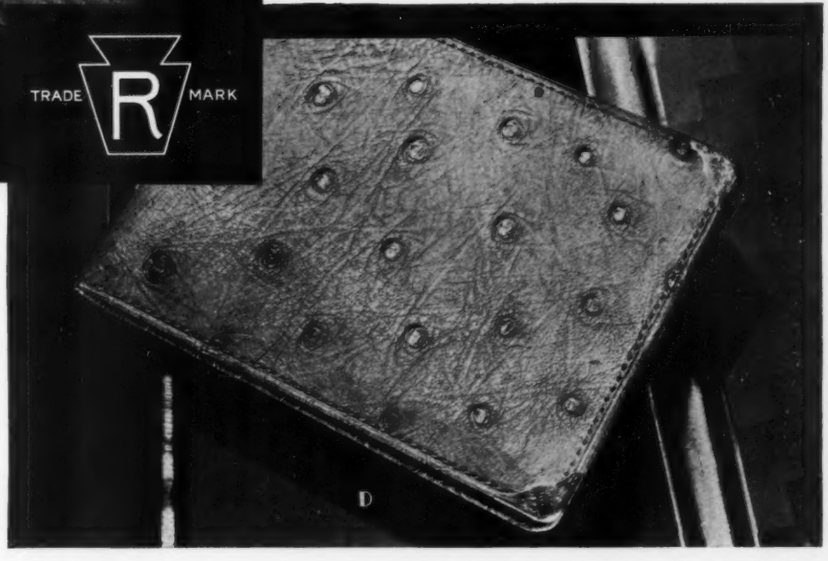
With many, it has long been the custom to give some gift to those about to leave for school. And among people of taste and judgment, such gifts are frequently of fine leather. A collar case, in ostrich . . . a Florentine book-cover . . . a desk set or a diary . . . there are many lovely things from which they choose.

And in the great majority of cases, their selection is governed by the presence of a tiny golden keystone R. That imprint, placed upon every piece of fine leather manufactured by C. F. Rumpp & Sons, Inc., is an infallible warrant of quality.

It comes with a sense of pleasure to many of these people to reflect that the same House which now supplies the exquisite gifts they buy, has furnished articles of fine leather to their families for several generations. . . . This establishment was founded eighty years ago. The fair and honest principles responsible for its growth are still steadfastly upheld by members of the family.

C. F. Rumpp & Sons, Inc., manufacture fine leather articles of every description, excepting luggage. At leather goods and department stores, jewelers, haberdashers and stationers.

TRADE R MARK



A... A dressing case, in black or brown goatskin, in pigskin, or in smooth cowhide, equipped with fittings in either black or brown to match the color of the leather.

B... A writing portfolio, ecru lined, containing an indexed address book and stamp case of leather, a tablet of paper, a pocket for envelopes, a holder for a pen, and a blotter-covered writing surface. Especially acceptable for a young girl, the portfolio may be had in many beautiful colors of ecrase finished leather.

C... A diary, for five years, equipped with lock and key. It may be had in a wide variety of leathers and colors.

D... A bill-fold, designed to accommodate the new currency; there is, as well, a pass compartment and a section for cards. A slide fold permits the carrying of any quantity of money without buckling. Other wallets hold bills of either size.

C. F. RUMPP & SONS, INC.

By Invitation Member

PHILADELPHIA AND NEW YORK
ESTABLISHED 1850

CHAMPAGNE LEGS ON A BEER PURSE

We've got to look luxurious this autumn, or we won't fit into the picture. But if we paid as much for our stockings as some misguided people, we'd have a hangover in the charge account that would hurt like darned heels.

Sheer as the drop off a penthouse roof—smooth as a waltz on the best floor in town—cool as the tinkle of cubes in a glass—and the cleverest little liars that ever put their best feet foremost—Rograin Stockings!

They make everybody think you paid dollars more than you did. They make everybody say, "Why—her legs are thinner!" They make the smart young thing at the next table wonder where they came from—and her smart young escort wonder where they're going to, when they leave his line of vision.

It's that inimitable luxuriousness, you get in Rograin Stockings, plus good hard wear, plus excellent shades in the prescribed dull finish for—hold your breath and open your purse— $1.95

AT ALL SMART SHOPS

ROGRAIN

Reg. U. S. Pat. Off., Pat. Pending

MADE BY ROMAN STRIPE MILLS
COMBINE HOSIERY CORPORATION

Exclusive Selling Agents: 1107 BROADWAY, N.Y.C.

SEPTEM

S
T

SHAGMOOR TOPCOATS

DISTINGUISHED by Exclusive Fabrics . . . Innovations in Pattern, Design and Colour . . . Ideas from the French . . . New, Flattering Silhouettes . . . Luxurious Furs . . . Flawless Tailoring . . . On View at the Smartest Stores Throughout the United States and Canada . . . Fashion Booklet on Request . . . The House of Shagmoor (Linder Bros. Inc.), 498 Seventh Avenue, New York . . . in Canada: 2050 Bleury Street, Montreal.

Paris Approves— CATALINA IMPROVES *the* NEW *Genuine Soleil*

Distinctive and personalized... entirely hand made... bestowing charm in off-the-face models and smart brim silhouettes... feather-light, soft and pliable... with under lining of fur felt... and a soft silky sheen... in glorious Autumn shades. At the better stores now.

Catalina Registered
CALIFORNIA SPORTS HATS

1061 MARKET STREET • SAN FRANCISCO
NEW YORK DISPLAY ROOM • 411 FIFTH AVENUE

070

SMART NEW DULL PATINA

In the New DARKER Shades for Fall

COPYRIGHT, 1930, WINDSOR MILLS, INC.

Windsor

SUPRE • TWIST

FINE HOSIERY

REG. U. S. PAT. OFF.

● This Fall . . Smart Legs are Definitely Dull . . but Dullness for Dullness' Sake often falls flat . . steer clear of Deadly, Flat, Toneless Stockings . . they register zero on every appraising eye.

● Seek the Dull Patina to be found in Windsor Supretwist. It's Dull in that Highlights are eliminated . . but Alluringly Alive in the Aura of Charm it imparts to your skin . . In fact, we were told by a famous Painter of Portraits that the Dull Patina of Windsors is equalled only by the smooth, clear tone of a perfect complexion.

● Clearer..Sheerer..Smoother..one experiences a new pleasure in wearing fine things when putting on Windsors for the first time.

● Paradoxically—Windsors are Sheerer because Stronger . . The Supretwist Process greatly increases the strength of the Silk Thread and at the same time banishes the natural fuzzy ends of silk. By Actual Test Windsors are 11.2% Stronger . . meaning many days additional wear . . doubly desirable when laundering. After each tubbing Windsors really seem fresher and livelier.

● These Irresistible Stockings have yet another virtue to recommend them . . to be found in the Sheer Chiffon Numbers (known in the Stores as No. 48 and No. 45) . . Along the Seam and next to the Hem is an innocent-looking little reinforcement that diffuses the Stress and Strain every time you stretch, run, sit, leap, dance or whatever you do that makes ordinary stockings break out where the Hem joins the Seam.

● This idea is our own little invention..the patent is applied for . . it's called the "Loquet" . . and you can only get it in Windsor Supretwist Stockings —but you can get them at the smarter Shops and Stores everywhere at amazingly reasonable prices . . Windsor Mills, Inc., 389 Fifth Avenue, New York; 2nd and Westmoreland Sts., Philadelphia.

SOME OF THE SMART SHOPS AND STORES SHOWING WINDSOR SUPRETWIST

Akron, Ohio
M. O'Neil Co.
Appleton, Wis.
Pettibone Peabody Co.
Ashland, Ky.
C. H. Parsons Dept. Store
Baltimore, Md.
Hochschild Kohn & Co.
Bloomington, Ill.
C. W. Klemm, Inc.
Boston, Mass.
R. H. Stearns Co.
Chandler & Co.
C. F. Hovey Co.
Jordan Marsh Co.
Bridgeport, Conn.
Howland D. G. Co.
Burlington, Iowa
J. S. Schramm Co.
Canton, Ohio
Stern & Mann Co.
Cedar Rapids, Iowa
Bailey Boot Shop
Charleston, S. C.
M. Furchgott & Sons
Chicago, Ill.
Carson, Pirie, Scott
Cincinnati, Ohio
John Shillito Co.
Mabley & Carew Co.
McAlpin Company
Columbus, Ga.
J. A. Kirven Company
Columbus, Ohio
H. McCann Co.
F. & R. Lazarus Co.
Dallas, Texas
W. A. Green Co.
Davenport, Iowa
H. E. Scharff
Decatur, Ill.
Linn & Scruggs
Denver, Colo.
Daniels & Fisher
Des Moines, Iowa
Younker Bros.
Duluth, Minn.
Oriental Shop
Easton, Penna.
Wm. Laubach & Son
Fall River, Mass.
R. A. McWhirr Co.
Fitchburg, Mass.
Nichols & Frost
Ft. Worth, Texas
Wm. Monnig
Galesburg, Ill.
Kellogg-Drake Co.
Glendale, Calif.
H. S. Webb & Co.
Grand Rapids, Mich.
Yagers Bootery
Green Bay, Wis.
Jorgensen Blesch Co.
Harrisburg, Pa.
Bowman, Co.
Hartford, Conn.
Brown, Thomson & Co.
Jacksonville, Fla.
Kohn Furchgott & Co.
Kans. City, Kans.
Vogue Hosiery Shop
Kansas City, Mo.
Harzfelds
Lewistown, Me.
Senter, Giroux Canniff
Lincoln, Nebr.
Gold & Co.
Los Angeles, Calif.
May Company
McKeesport, Penna.
Will J. Coz Co.
Minneapolis, Minn.
Dayton Co.
Monmouth, Ill.
J. C. Allen Co.
Montreal, Canada
Henry Morgan & Co.
New Kensington, Pa.
Wainwrights
New Orleans, La.
The Kreeger Store
New York
Monte Shop
Oakland, Cal.
Sullivan, Capewell & Furth
Okla. City, Okla.
Rorabaugh D. G. Co.
Al Rosenthals
Omaha, Nebr.
Thos. Kilpatrick Co.
Pittsburgh, Penna.
Gimbel Bros.
Boggs & Buhl
Portland, Ore.
Chas. F. Berg
Portsmouth, Ohio
Marting Bros. Co.
Providence, R. I.
Shepard Co., Inc.
Quincy, Ill.
Halbach Schroeder Co.
Rochester, N. Y.
Meng & Shafer
Sacramento, Calif.
Weinstock Lubin Co.
St. Joseph, Mo.
Townsend, Wyatt & Wall
St. Louis, Mo.
Thos. W. Garland, Inc.
Famous & Barr, Inc.
Stix, Baer & Fuller
Salt Lake City, Utah
Hunter-Thompson Co.
San Francisco, Calif.
O'Connor Moffatt Co.
Frank Werner Co.
Seattle, Wash.
Seattle D. G. Co.
Shreveport, La.
Hearne D. G. Co.
Sioux Falls, South Dakota
Shriver Johnson
Spokane, Wash.
Davenport Hotel Sp. Sh.
Springfield, Ill.
John Bressmer & Co.
Springfield, Mo.
Vogue Hosiery Shop
Tampa, Fla.
Maas Bros.
Toledo, Ohio
The Lamson Bros. Co.
Topeka, Kansas
Pelletier Stores Co.
Tulsa, Okla.
Brown Dunkin Co.
Ventura, Calif.
J. E. Rains Shoe Co.
Washington, D. C.
S. Kann Sons Co.
Waterbury, Conn.
Howland Hughes & Co.
Wausau, Wis.
Winkelmans Dept. Store
Wichita Falls, Texas
W. B. McClurkman & Co.
Youngstown, Ohio
B. McManus Company
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▼

Look for the

LOQUET

REG. U. S. PAT. OFF.

● The Windsor "Loquet" eliminates the prevalent fabric breaks at the most vulnerable part of a Chiffon Stocking— where the Seam joins the Hem. You can see the benefit of the Loquet at a glance.

PATENT APPLIED FOR

Pajama—Model 251

Coat—Model 210

Butterfly Pantie
Model 382

Matching Bandeau
Model 341

French Cuff Bloomers
Model 393

Matching Bandeau
Model 341

Ping-Pong Shorts
Model 383

Ping-Pong Bandeau
Model 338

Vest—Model 348

Bloomers—Model 381

Undersuit
Model 153

Under-Fashions and Lounging-Fashions

The new Under-Fashions by Munsingwear fit stylishly into the fashion picture of today... perfect foundations for the silhouette of "this year of grace."

And who wouldn't take her leisure smartly in these colorful Sleeping and Lounging Costumes. Pajamas, House Coats and Robes have taken a new lease on loveliness this year.

Here are styles to suit your figure, your frock, your fancy... at prices to please your purse.

All are fashioned of lovely Munsingwear Rayon, exclusively processed by Munsingwear. Caressingly soft, this feminine fabric hugs the figure snugly, yet gives with every graceful move. And how it wears... and how it washes!

A smart store nearby will show you these new Munsingwear Modes.

Munsingwear "Formist"
Model 181

Chemise
Model 178

Gypsy Tuck-In Pajama
Model 257

Gypsy Coat
Model 211

Costume Slip
Model 226

Shadow Skirt
Model 260

Hey Day Pajama
Model 259

Coat
Model 210

Nightrobe
Model 200

Girl's Undersuit
Model 594

Girl's Bloomer
Model 543

Girl's Vest
Model 508

Girl's Pajama
Model 550

Girl's Coat
Model 504

MUNSINGWEAR MUNSING Wear MINNEAPOLIS

Swagger AND SMART—THIS SPORTS COAT OF BOTANY TWEED

SPORTS COAT AND ACCESSORIES BY COURTESY OF FRANKLIN SIMON & CO., NEW YORK

Accomplish a facile air in sportswear and you have the formula for chic. From its great raccoon collar to its slender, semi-fitted lines, this spectator model in tweed expresses the high-spirited freedom of autumn sports days. The new sleeve silhouette and hand-depth pockets are interesting and individual in tailoring. And the basket-weave texture of the monotone tweed by Botany is all-important to the jaunty style.

"Fabric by Botany" assures the garment's style.

BOTANY

TWO HUNDRED · FIFTH AVE.

Shoes that say "We're Going Places"

IF you want to sit around with wallflowers and split infinitives, any shoes will do . . . but if you expect to go to football games and fraternity dances, take a tip from the most popular girls at college . . . and dress your feet in Peacock high-arch narrow-heel slippers.

Three stunning Fall models for street, travel or classroom have just been released for inspection and admiration . . . They're ravishing . . . You will see them on restless feet at the station . . . on hurrying feet in the halls . . . and coquettish feet on the campus. What a temptation to choose all three! And that is just what is being done, because the constant activities of college life make that choice so delightfully practical.

"Southampton", a one-strap of Golden Brown Baby Alligator . . . as newly arrived as it sounds . . . with tip, strap, foxing and heel of Prado Brown Calf, offers an excellent interpretation of this season's style edict for broken surfaces in self color.

The "Parnella" pump of Basque Brown Kangola, carries the classic leather heel. One striking combination of the "Larchmont" oxford is black Kangola vamp and quarter with trim of black and cream genuine lizard. . . . See them at the Peacock Shoe Shop or Department in your city. Prices Ten to Twenty-Five Dollars.

PEACOCK SHOES

Art in Footwear

PEACOCK SHOES ARE SOLD ONLY BY LOCALLY OWNED STORES IN THE PRINCIPAL CITIES

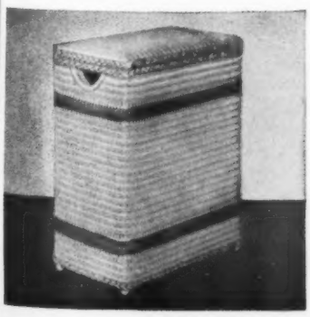
"X" marks the spot where so many good color schemes go wrong

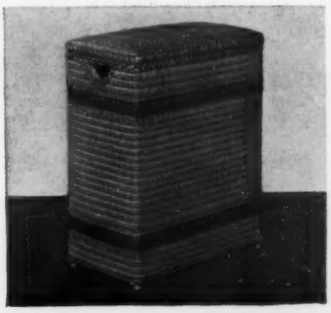
Mighty trifles indeed are these smaller bits of furniture whose correct tone and placement help you to achieve the perfect effect. As in bathrooms.
F. A. Whitney Carriage Co. offers a bathroom Pannier exactly suited to your color motif; suited also to the utility and convenience of all the family.

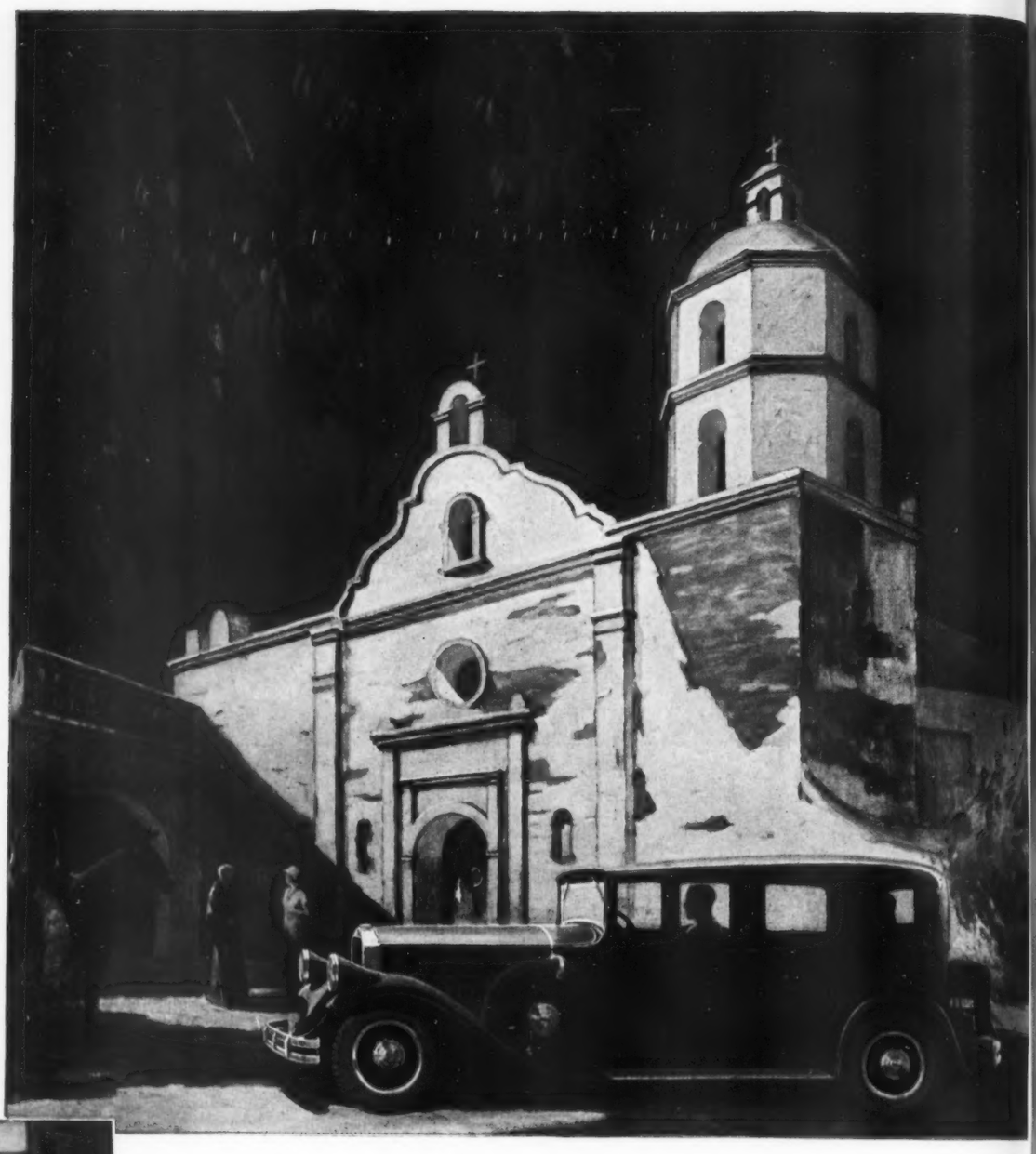
The PANNIER
A smart clothes hamper

Whitney Panniers are displayed by leading department stores in a variety of shapes and sizes with either woven fibre or pyroxylin tops. Usual colorings are Blue, Old Rose, Green, Orchid, Yellow and Ecru.
The Whitney Pannier has the rugged fibre construction of all F. A. Whitney Carriage Co. products. It is strongly braced at top and bottom. Its cover is firmly hinged. Its interior is carefully finished to protect the most delicate clothing. It is so built as to take its place properly in the gleam of bright tiling and immaculate porcelain.

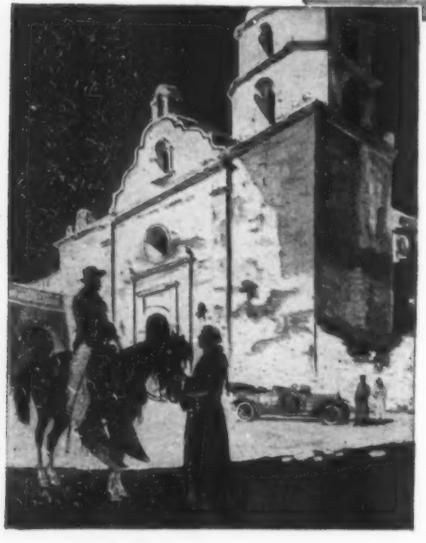
F. A. WHITNEY CARRIAGE CO.
Makers of the famous Whitney Baby Carriages . . . . Leominster, Mass.







In 1908, even America's finest automobile had scarcely begun to crowd the horse out of the picture—as the Pierce-Arrow painting below evidences. Twenty-two years later, another artist gives his conception of the same scene, alongside—and the relative importance of today's Pierce-Arrow.



PEOPLE who regard automobiles as accessories to luxurious travel—as distinguished from the great democracy of "motor tourists"—are apt to exercise a nice discrimination in the cars they drive, the places they visit, whom they meet.

It is more than a coincidence that among such people, the well-bred presence of Pierce-Arrow owners is usually to be remarked.

The preference which belongs to Pierce-Arrow is no social whim, but rather a recognition of that patrician quality which has for years been inherent in *America's finest motor car.*

Today's Pierce-Arrows are endowed with a grace and a modishness, and a luxuriousness of appointment, which the most distinguished designers of Europe must envy—and do, indeed, emulate.

Yet with all their costly hand-wrought perfections, these cars carry no penalty of over-price. At present figures, Pierce-Arrows represent the outstanding values of today's fine car market.

PIERCE-ARROW

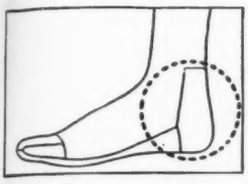
THREE NEW GROUPS OF STRAIGHT EIGHTS . . 132 TO 144-INCH WHEELBASES . . $2695 TO $6250 AT BUFFALO

(*Custom-built Models up to $10,000*)

Announcing

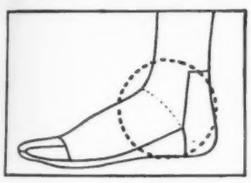
the greatest hosiery improvement in a decade

WITH THE NEW HOLYOKE CURVE



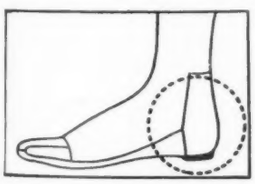
A Perfectly Fitted Heel

Instead of the usual way of knitting and splicing straight down to the bottom of the foot, as shown above, and shaping the heel by boarding and pressing the hosiery, the new Holyoke process provides a knitted "cup" which perfectly fits the heel and prevents creeping or slipping, with its accompanying unpleasantness in feeling and appearance.



No Unsightly Instep Bars

In the ordinary stocking, shown above, the splicing, where the foot joins the leg, is made noticeable by a line across the instep of the stocking. In Holyoke Cinderella Hosiery, the leg and foot are knit in one continuous piece, affording a neat and smoothly finished heel and instep.



No Bunching at the Heel

As the ordinary stocking is knit straight down to the end of the heel, a special stitch is required to avoid raveling. This stitch is heavy enough to form a bunch under the heel. The new process eliminates this stitching and its accompanying unpleasant bunch at this important point.

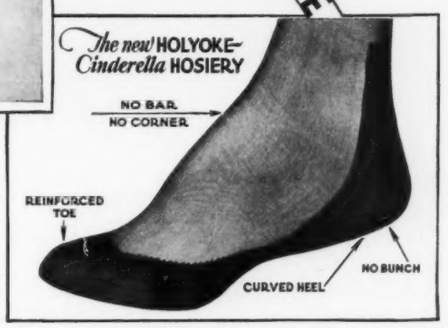
A more beautiful stocking . . scientifically built for greater wear and comfort

Into this remarkable new hose, the foot slips as smoothly, as easily, as snugly, as Cinderella's into the legendary glass slipper. Unlike ordinary hosiery, it fits smoothly over the instep and avoids bunching and slipping at the heel or under the foot. Its fairy-like weave of gossamer thinness is strong at all points of wear. Note the accompanying illustrations—see why the new Holyoke Cinderella Hosiery will bring new beauty and greater foot comfort than has ever before been achieved in the history of hosiery manufacture. See why you, too, will be delighted in wearing this hosiery. There are ten of the season's most stylish shades from which to make your choice.

PATENT APPLIED FOR. Infringements will be vigorously prosecuted.

HOLYOKE SILK HOSIERY COMPANY

Mills at Holyoke, Mass., New York Office 358 Fifth Ave.



NOTE the radical improvements afforded by the beautiful Holyoke process of curved knitting, exclusive with Holyoke Cinderella Hosiery. The shaped heel does away with severe strain and makes the stocking fit snugly over the ankle and instep. This radical improvement, now offered for the first time, affords a stocking which really fits the foot—a beautiful stocking of true Holyoke sheerness and strength. This sheerest of fine silk hosiery, with the new Holyoke process of curved knitting, and a choice of ten of the season's most stylish shades, is an exclusive combination absolutely unobtainable in any other hosiery.

HOLYOKE *Cinderella* HOSIERY

Here's a new kind of comfort

By the skillful use of a clever tuck, we have brought to the women of America greater comfort and beauty in underdress.

With a short front, and a long, almost accordion-like back, we have eliminated baggy ugliness and made a garment that fits the body snugly in any position.

No more stuffy, bunglesome underwear. Wear Kickernicks sized to actual body measurements.

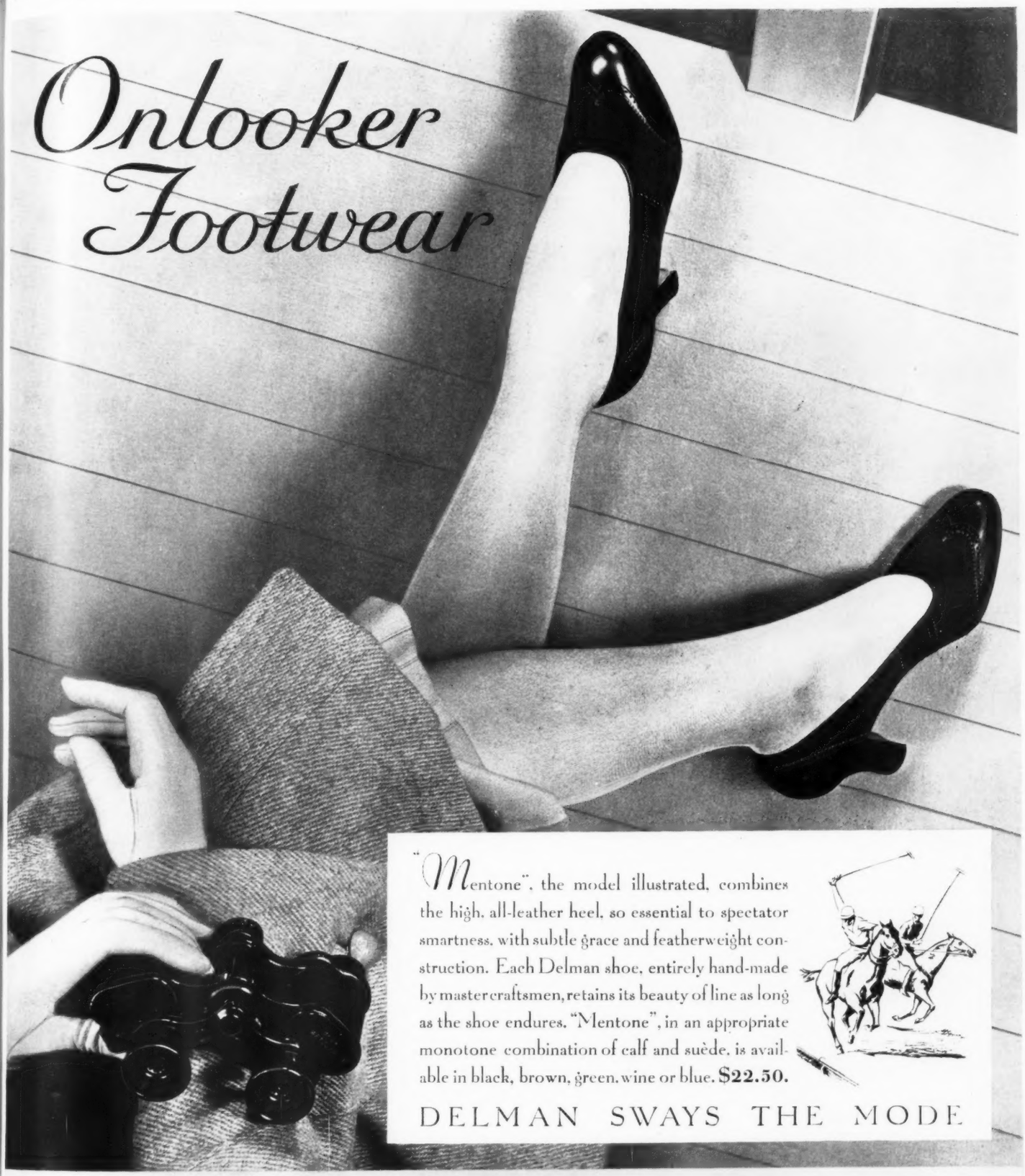
In all the modish colors, fabrics and styles, it is made with fine craftsmanship and finish you'll appreciate.

If your best dealer hasn't them, send for booklet to Winget Kickernick Company, Minneapolis, Minnesota.

Kickernick

PATENTED UNDERDRESS

Onlooker Footwear



"Mentone", the model illustrated, combines the high, all-leather heel, so essential to spectator smartness, with subtle grace and featherweight construction. Each Delman shoe, entirely hand-made by master craftsmen, retains its beauty of line as long as the shoe endures. "Mentone", in an appropriate monotone combination of calf and suède, is available in black, brown, green, wine or blue. **$22.50.**

DELMAN SWAYS THE MODE

Delman Shoe Salon

558 MADISON AVENUE . . . NEW YORK

WASHINGTON SOUTHAMPTON PALM BEACH MIAMI BEACH

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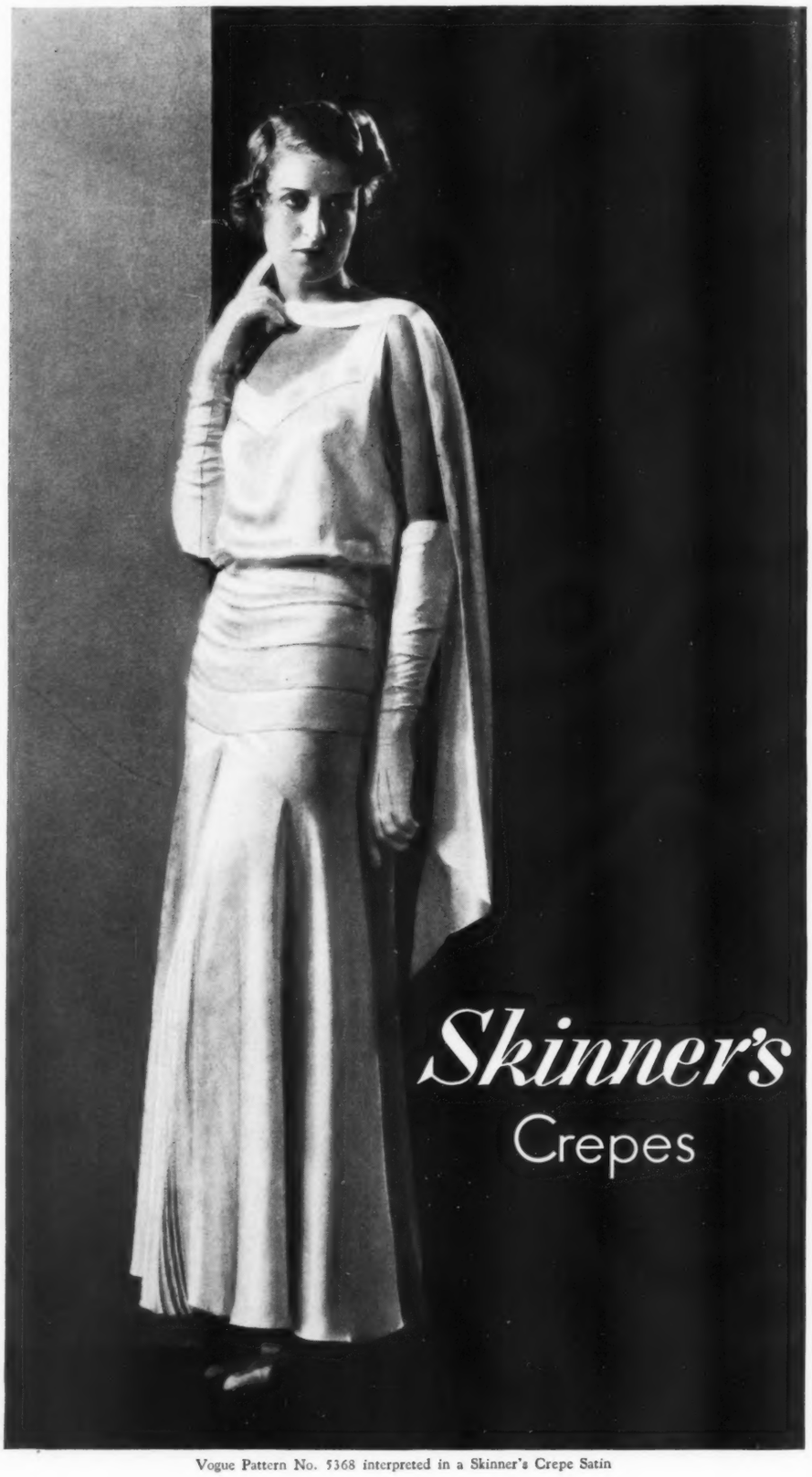
Minneapolis, Napier's Booterie
Boston, L. P. Hollander Co.
Atlanta, J. P. Allen & Co.
St. Louis, Famous-Barr Co.

Shoe Design Patent Pending

© 1930, Delman, Inc., N. Y

"LOOK FOR THE NAME IN THE SELVAGE"



Vogue Pattern No. 5368 interpreted in a Skinner's Crepe Satin

CREPE SATINS for evening, in white or vivid jewel colors. Crepe Satins for daytime, in black, or the darker shades of green, blue or brown.

These are the dictates of Paris —and only the best of Crepe Satins can do justice to the new designs.

Softness, refinement, loveliness —linked with moderate price. These you can be sure of if you ask for SKINNER'S,—the name that means quality in silks. Look for the Skinner label in dresses purchased ready to wear.

SKINNER'S CREPE SATINS
SKINNER'S FLAT CREPES
SKINNER'S CANTON CREPES
SKINNER'S SPIRAL CREPES
SKINNER'S GEORGETTES

WILLIAM SKINNER & SONS
Established 1848
New York Chicago Boston Philadelphia San Francisco
Mills: Holyoke, Mass.

SMART—FOR ALL OCCASIONS—CREPE SATIN!

Illustration Copyright The Condé Nast Publications, Inc.

Meeting the fall urge for the new and smart with Modern Pumps and Oxfords

The smartest interpretations of the new mode in footwear are again by Laird Schober and Company. ¶ Exclusive shops are now showing the distinguished fall collection. ¶ From these newest arrivals the woman of fashion brings her shoe wardrobe up to the moment. ¶ An interesting diversity of models for all occasions in the chic new fabrics, leathers and colors with the faultless workmanship and elegance of material which make the name Laird Schober and Company the hall mark in luxurious footwear.

Laird Schober & Co. Philadelphia

LAIRD SCHOBER

footwear

The GOSSARD *Line of Beauty*

Model 9672, a combination fashioned of fine batiste and hand loomed elastic, with 13-inch skirt. The bust section is of dainty lace... The same design may also be had in other fabrics in other price ranges.

The adjustable feature of this new foundation works figure miracles!

No matter what your waistline measures, the lacing adjustment on each side of this unique Gossard model will slenderize it to a fashionable curved-in line—and cause a prominent diaphragm and abdomen to magically disappear! The modified uplift design moulds the bust to perfect contour... A foundation design that's indispensable to smart grooming.

THE H. W. GOSSARD CO. — Chicago, New York, San Francisco, Dallas, Atlanta, London, Toronto, Sydney, Buenos Aires
Division of Associated Apparel Industries, Inc.

THE BARBARA — *In French mat kid or patent leather with narrow strap delicately touched with genuine reptile. Graceful Louis XV heel. Also in green kid with green suede quarter and Cuban Louis heel.*

"YOUR FOOTPRINT IN LEATHER"

A princess in a sedan chair might never feel the need of Matrix Shoes but YOU, *busy-modern-woman,* welcome Matrix Shoes eagerly, joyously, for their twin qualities of fashion and comfort . . . Shoes to flatter every slender, lovely line of your foot, to curve delicately into an aristocratic arch, to cling snugly to a gracefully tapering heel—no princess could want prettier footwear! . . . Indeed, a Matrix Shoe cuddles your foot like its own footprint; the sole is *permanently* moulded to fit every curve and arch of the natural foot . . . Matrix is a new kind of daytime shoe—smart as if fashion were its only aim, and with a *comfort* possible only to "Your Footprint in Leather". Write for Fashion Announcement. E. P. Reed & Co., Rochester, N. Y. New York Style Studio: 47 W. 34th St., N. Y. C.

THE DORSETTE — *Rich black suede with distinctive collar, vamp-band, and tip of genuine Rajah lizard in black and grey. Also in brown suede trimmed with genuine raisin Rajah lizard.*

THE BILTMORE — *A youthful 4-eyelet tie of Autumn brown kid with genuine raisin Rajah lizard used generously on tips, vamps, quarters, and Cuban heels. Also in French mat kid with genuine black Calcutta lizard.*

Matrix Shoes

"YOUR FOOTPRINT IN LEATHER"

"If the American woman knew intrinsic fabric values as well as you and I do, it would be practically impossible to sell her a fine woolen garment, unless it was made of Forstmann Fabrics."

The above remark was made recently to Mr. Forstmann by the nationally prominent head of one of the country's leading shops for women. It is true that facts which have always been recognized by those best qualified to judge have never been placed before the American woman whom they most vitally concern. On the opposite page appears for the first time a statement of fact from an organization whose leadership in the manufacture of fine woolens has stood unchallenged in Europe as well as in America for more than a hundred years.

facts about

Forstmann Fabrics

THE GREAT DESIGNERS of the country are now about to present their new creations for Fall. Without exception, the better costumes on which their reputations as stylists depend, will feature a single group of woolen materials: FORSTMANN FABRICS. For more than a century and a quarter, these exquisite woolens have maintained a position of supremacy unparalleled in the world of fashion. They not only dominate the fabric mode, they create it. These simple facts have been accepted as axiomatic for generations by the most important designers, manufacturers and retailers. We believe they should be equally understood and appreciated by the well-dressed American woman toward whom, in the end, all of our efforts are directed. FORSTMANN FABRICS, due to the use of the best and finest raw materials, and the meticulous care employed in their manufacture, are proportionately more expensive than other woolens, but their superiority in style, color, and wearing qualities make it a real economy to buy them in preference to inferior substitutes. Ask the salespeople in your own favorite shop to show you the costumes now being presented in FORSTMANN FABRICS. Ask, too, to see the most famous Fabric and Color Guide in the world, the FORSTMANN FABRIC BOOK.

THE SYMBOL OF SUPREME FORSTMANN ★ FH ★ FABRICS QUALITY IN WOOLEN FABRICS

FORSTMANN & HUFFMANN COMPANY, MILLS AT PASSAIC, NEW JERSEY. JULIUS FORSTMANN, PRESIDENT
SALES HEADQUARTERS: TWO HUNDRED MADISON AVENUE, NEW YORK CITY

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ACCELERATION...

ANYONE who has seen wild ducks rise from the water and speed away knows what real acceleration is.

And there's real acceleration in the Ethyl-driven car, which moves smoothly ahead when the traffic sign says, "Go." That's because, when you buy Ethyl Gasoline, you give your car *two* things it needs: good gasoline *plus* the Ethyl anti-knock compound developed by General Motors Research Laboratories, after years of research to create a better motor fuel.

Try Ethyl on your steepest hill—see how much longer you stay in high. Try it on your next hard drive—see how much fresher you are at the end of the trip. Try it this week end. Stop at an Ethyl pump. Ethyl Gasoline Corporation, New York City

WITH ETHYL BRAND OF ANTI-KNOCK COMPOUND ETHYL GASOLINE CORPORATION NEW YORK, U.S.A.

The Ethyl emblem, wherever you see it, always says, "Here is good gasoline of high anti-knock quality."

GOOD GASOLINE plus ETHYL FLUID equals ETHYL GASOLINE

Knocks out that "knock."

The Chased Diana

sterling acquires companion

Here (as well as a photograph can bring it to you) is the new Chased Diana! This lovely companion pattern to the Lady Diana also finds expression in every important sterling piece and service to match the flat silver. Can't you see your own table, agleam with a complete ensemble of the Chased Diana's modern beauty?

The addition of a delicate chased garland transforms the Lady Diana into this dainty companion pattern—the Chased Diana, rich with restrained decoration. If you are one for whom the present mode of greater femininity has a deep appeal; if you approve most heartily of simplicity softened by charming details—then you will adore the new Chased Diana! Both patterns, of course, are not only very new, but very, very right; and either pattern will blend beautifully with whatever background you provide for it.

TŌWLE

STERLING SILVER EXCLUSIVELY

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ELIZABETH B. BANFIELD. Lessons in Contract or Auction Bridge. Individual or class lessons. Special course by mail $5.00. 27 West 72nd Street, New York City. Telephone Endicott 2677

WYNNE FERGUSON, recognized authority. School, games, instruction every day. Contract Book 75 cents. Only authentic laws. Perfect bidding system. 200 W. 57th St., N. Y. C. Circle 9437

BAGS

AN UNUSUAL SHOP for the repairing, framing and remodeling of high grade bags of every description, jewelry, missing stones matched and bead restringing. A. L. Workman, 1 W. 34th St., New York

LADIES' BAGS. We specialize in recovering and mending all kinds of bags. Models made to order in Tapestry, Needlepoint, Petit Point. Send for catalog. Wm. Nibur, 2432 B'way-510 & 669 Mad. Ave.,N.Y.

BEAUTY CULTURE

I CAN MAKE YOU LOOK 15 to 20 years younger. Done in the privacy of your own home. Call-write-wire. Sadie MacDonald, 1480 Broadway, Bryant 5859—Room 1001. Phone for special appointment

EYEBROWS & LASHES darkened permanently with Coloura. Eliminates daily make-up. Sold everywhere, $1.25 postpaid. Treatment 75c at Spiro's, 26 West 38th St. & 35 West 46th St., N. Y.

MME. JULIAN'S HAIR DESTROYER eradicates all superfluous hair (with follicle). No electricity or poison. Established 1869. Address Mme. Julian, 34 West 51st Street, New York City

MULTIPLE ELECTROLYSIS—Mary Elizabeth Scollan. Personal Service only. Free booklet. Address 1 West 34th St., near 5th Ave. Room 709, New York City. Telephone Wisconsin 7889

ANN WARING, R.N. Expert in removing superfluous hair—scientifically and successfully—by the method of multiple electrolysis. Personal attention. 210 West 78th St., N. Y. C. Tel. Endicott 7129

ELLA LOUISE KELLER'S personal method of Electrolysis satisfactorily destroys Superfluous Hair. Only method recommended by physicians. 11 W. 42 St., N. Y. Long. 6537. Also Chicago—Minneapolis

MME. LOUISE HERMANCE is the one and only originator of the scientific method of face lifting without surgery or operation. Write for free booklet V-9, Ortosan Company, 62 West 57th St., N. Y.

SUPERFLUOUS HAIR REMOVED by my new painless Electrolysis, regardless thickness. Physicians acclaim it only satisfactory method. Natalie Tovim, Reg. Nurse, 57 West 57th St., N.Y.C. Wickersham 3841

MASKOFF FACE PEEL painlessly lifts off entire outer skin (and its blemishes) in form of mask. Talk with patients; see results. Booklet for stamp. J. C. Gustaveson, 162 West 54th St., N. Y. C.

SUN RA FACE LIFTER—a compound to retain or regain your facial youthfulness. Pure and harmless, special package two dollars. Sun Ra Laboratory, Dept. V, 246 West 59th Street, N. Y. C.

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ALICE H. MARKS, 19 East 52nd Street is showing a new assortment of Gift Baskets & Packages containing delicious titbits to tempt the most fastidious. Mail orders given special attention. Plaza 7282

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MOVIE CAMERAS & ACCESSORIES for the amateur. A complete line including Filmo and Ciné Cameras on display at Willoughbys, 110 West 32nd Street, New York City

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MARESI-MAZZETTI, 105 West 49th St., N.Y. Circle 2070; branches, Brooklyn, Forest Hills, Westchester & Quogue. Catering for all occasions—any distance. Ice cream, pastry, candy, bon voyage boxes, novelties

CHILDREN'S & MISSES' THINGS

NANA LTD., 24 East 66th Street, New York City. Infants' and children's Dresses, Suits, Coats and Hats made to your individual order from our original models, from infancy to 14 years

FRENCH IN CHIC, painstaking workmanship, are Nanine's Children's Clothes. Girls to 12, boys to 6. Charming layettes & nursery accessories. Stunning negligées for women. Nanine, 510 Madison Ave.,N.Y.

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"CANADA'S MOST TALKED ABOUT GIFT shop." Wonderful selection of English Bone China. New Dinnerware booklet will be sent on request. Herbert S. Mills, Hamilton, Canada

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THE CHINTZ SHOP—427 Madison Avenue, New York; 114 South 20 St., Philadelphia; 1923 Madison Road, Cincinnati; Barnstable, Mass.: 840 North Michigan Avenue, Chicago

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KNICKERBOCKER Cleaning & Dyeing Company. High class cleaners and dyers. Main office 402 East 31st Street, New York City. Branch offices in New York, New Rochelle, Greenwich and White Plains

CLEANING & DYEING (Con't)

SADLEIR—38 West 34th St. Dry cleaning, Dyeing, French plaiting, Hemstitching. Buttons covered, hats cleaned and blocked. Expert workmanship. Mail orders. Catalog. Lack. 2069. Mirror Bldg.

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LOUISE GREENWOOD, CORSET EXPERT. Every description corset, corselette, brassière—imported or domestic—copied, remodeled, cleaned. Estimates given. Latest models in stock. 55 W. 42 St., N.Y. Long. 8173

EMMA E. GOODWIN INC. Corset Specialist. New models accenting the long tapering outline which fashions demand—marvels of corset engineering. Illus. on request. 13 E. 37th St., N. Y. Caledonia 9393

MISS ELEANOR, FORMERLY with MME. BINNER. Modern art in corsetry. The Strapless Brassière, for evening, a specialty. A perfect fit suiting your individual needs is guaranteed. 44 W. 56th St., N.Y.

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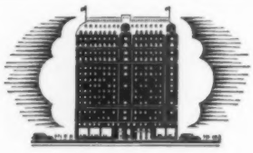
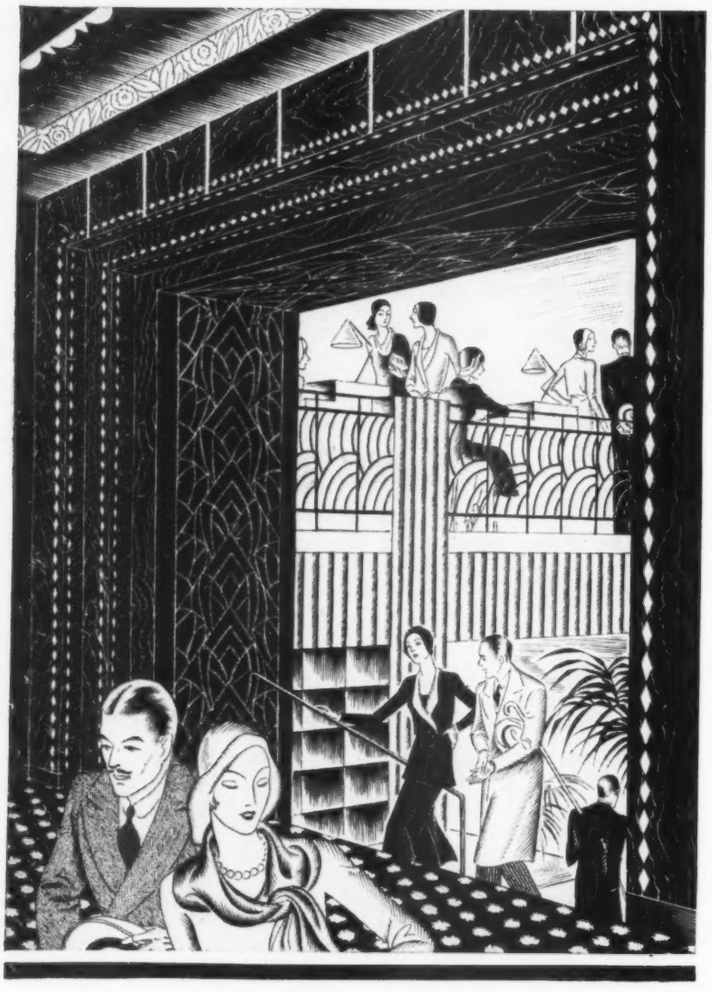


SYMBOL

OF "BACK IN TOWN"



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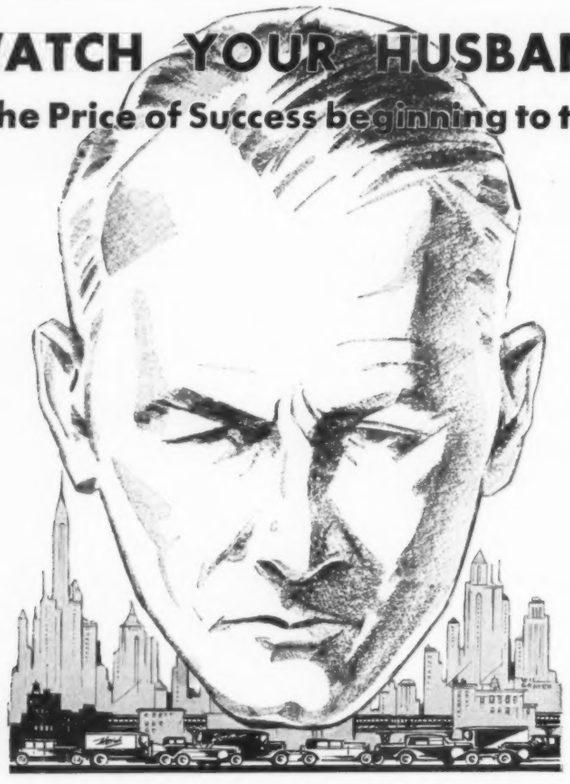

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ENIT

"O, THE MONKEYS HAVE NO TAILS IN ZAMBOANGA..."

Wednesday—Manila. Nobody laughs now when the waiter speaks to me in Spanish! I already know 50 words. Manila's a great place. On the go every minute since we arrived last Friday. Plenty of Spanish atmosphere! We took a two-wheeled, four-footed "Calesa"—the native taxis of Manila and jogged over to Intromuros—the old Spanish walled city. Built in Magellan's time—1500 something. Moorish type houses with grilled windows, of translucent oyster shells instead of glass. Fragrant acacia trees and magnolias shade the courtyards. The great Cathedral is as inspiring as any we saw in Italy. Visited the University of Santo Tomas—founded before anybody ever stepped on Plymouth Rock. That's a long time... Even the Aquarium is built in an old stone vault. Interesting, too. Black crocodiles, wicked sharks and green-eyed turtles wink at us.

The outside walls of Intromuros are 8 feet thick. Concealed iron-spiked gates ready to drop on the enemy... but no enemy now. Everybody smiles. Black-eyed native girls with balloon sleeves made of pineapple cloth. Their favorite fruit is a long black cigar. They lure us into their hat shops. Didn't know there were so many hats in the world. Many are woven by hand under water—so fine. And only a few pesos apiece. (A peso is 50 cents in our language). Then we shopped at all the lace and linen places. Exquisite convent embroidery on pretty voile frocks.

Sunday—To the Naval Station at Cavite.

O-O-O-o-o—such big guns! On the way back, played a tune on the bamboo pipe organ at LasPinas. Only one of its kind in the world... saw where Admiral Dewey made a name for himself. Drove to Fort McKinley for tea and stopped at the ruins of Guadalupe. Enormous monastery built in 1601... Came back by way of Bilibid prison. Saw them weaving wicker things. Handsome carved chests and furniture.

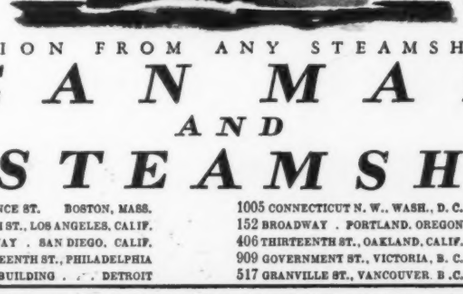
Tuesday—One more feather in our caps! Now, we've shot the rapids of Pagsanjan. The hectic tourist traveler doesn't know what he's missing. What luck that we stopped over two weeks. That's a grand advantage of the President Liners. Early in the morning we motored to Pagsanjan. Through deep tropical forests with monkeys chattering in the trees. Wild cockatoos. And bunches of bananas hanging upside down, to *our* surprise. Passed jumbled native villages. Down at the river we climbed into little dug-out canoes called *bancas*. Then up the narrow 3-mile gorge. 500 feet deep. To the falls. Now, down we go—with a whirl and a splash. Zoom! At times completely lost in spray. But not a canoe topples. Another cataract—and another. What thrills. The fastest ride of my life. A fitting climax for a *high* week-end. (We're certainly having a lot gayer time in the Orient than we had in Europe last summer).

Ten days later—Who *would* have time to write a diary in Manila? Last three days we've been in that cool Elysium of Baguio. Nine hours by motor straight up into the hills. Everybody we know is at Baguio... Tonight our farewell party at the Polo Club and tomorrow we sail for Singapore and Java on the S. S. President Johnson. No wonder we love Manila—with its grandee hospitality. Red hibiscus and white orchids on our dinner table. Set on the lawn with candle light. Iced persimmons and salted pili nuts to begin with... Abalone, crab and all the trimmings... A tropic night we'll always remember... And little echoes in my heart of a funny song I'll never quite recall... that goes something like this—

"O, the monkeys have no tails in Zamboanga—
They were bitten off by whales in Zamboanga..."

That... is Manila!

Note: This is the fourth of a series from the travel diary of a President Liner passenger. The full set in attractive booklet form may be had by writing Dept. 4-C of nearest Passenger Office listed below.



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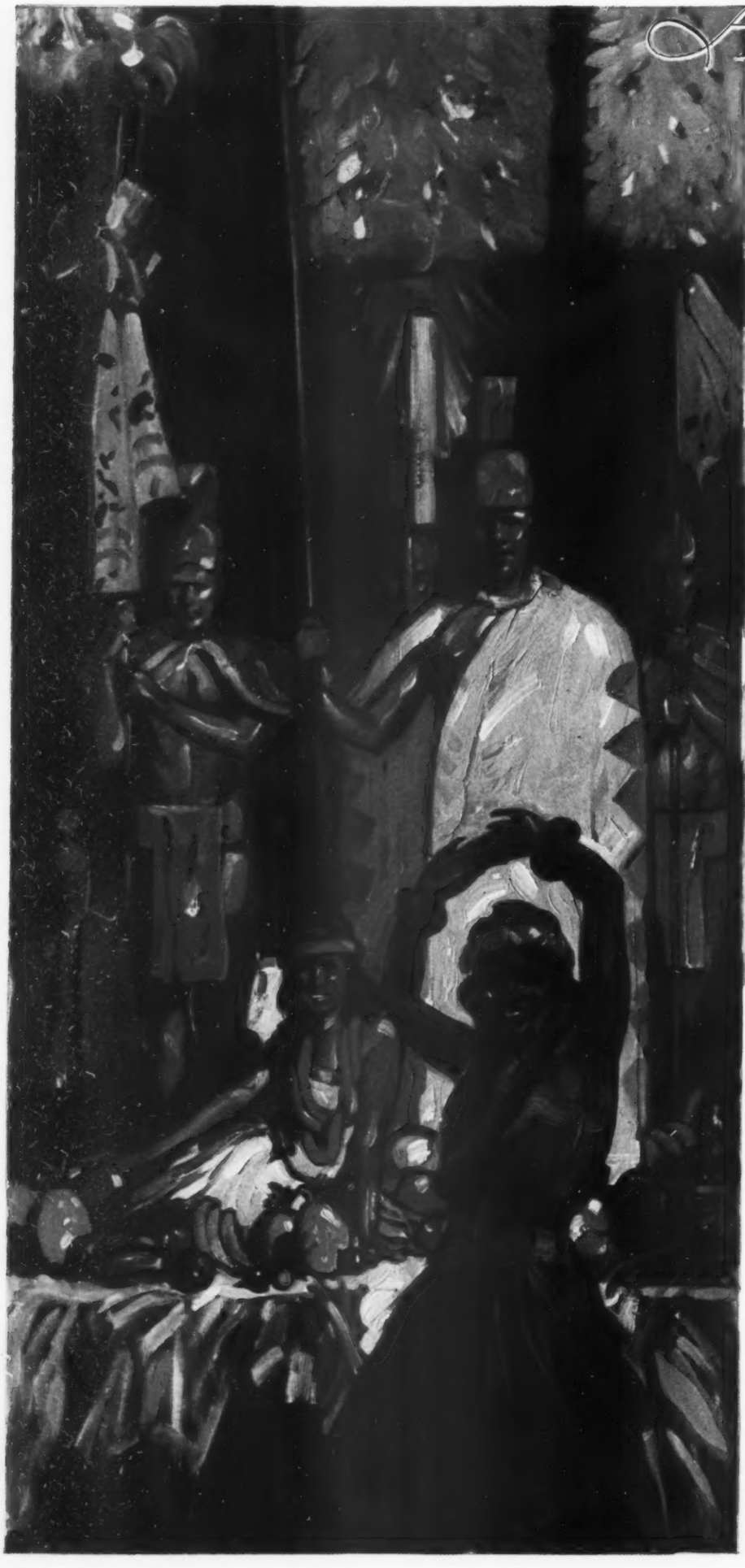

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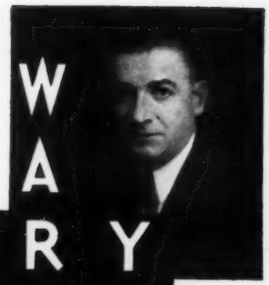

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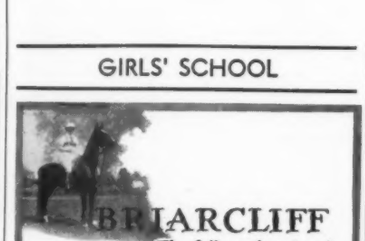

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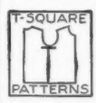

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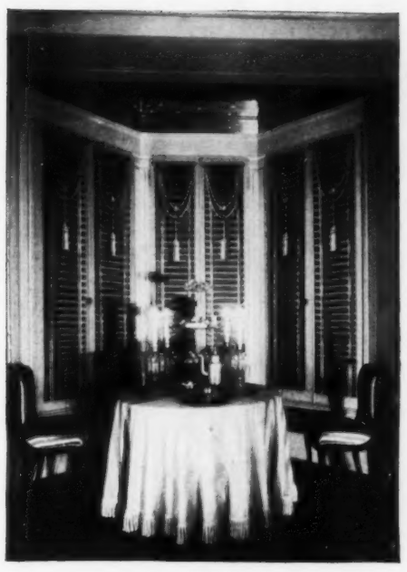

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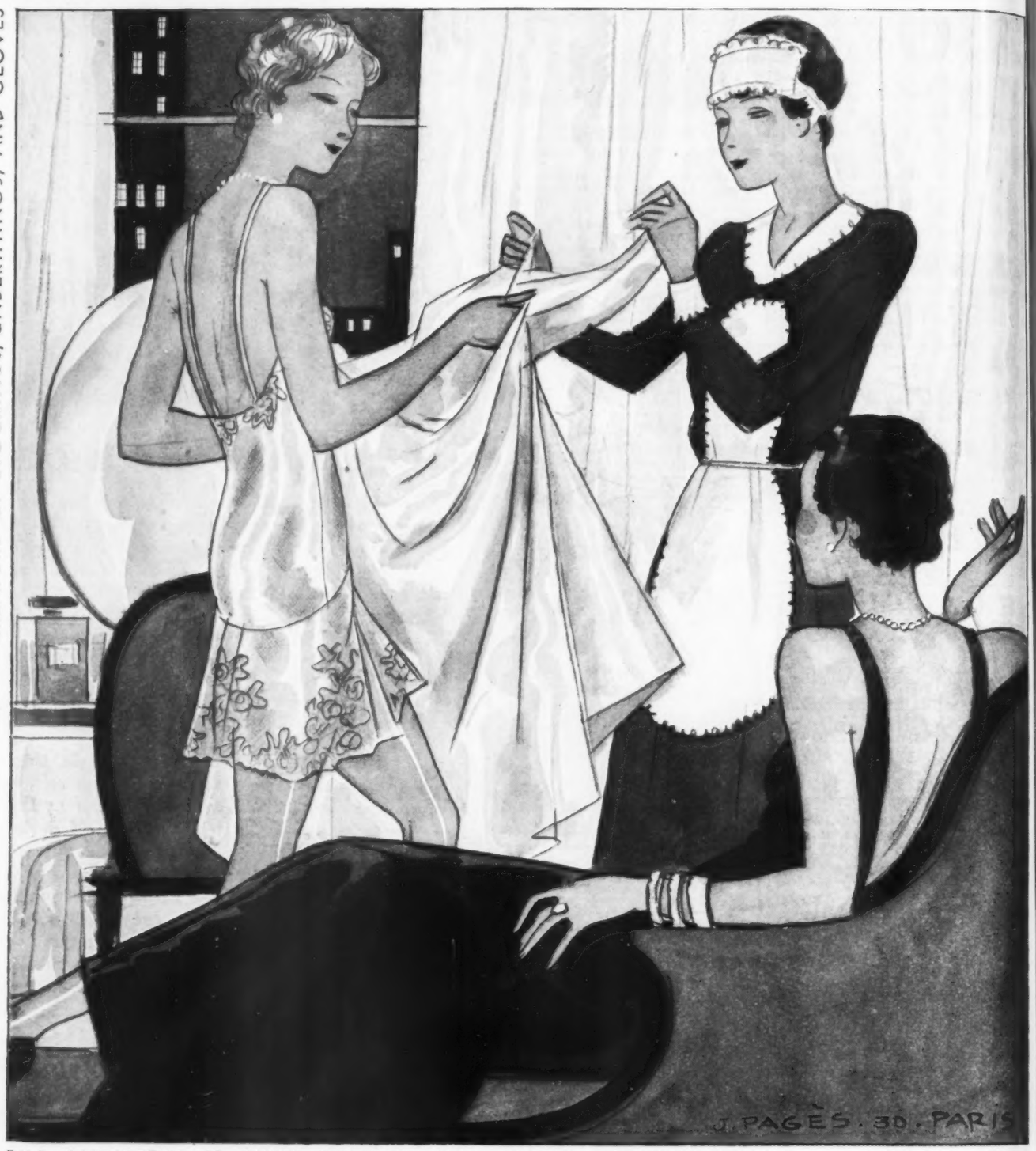

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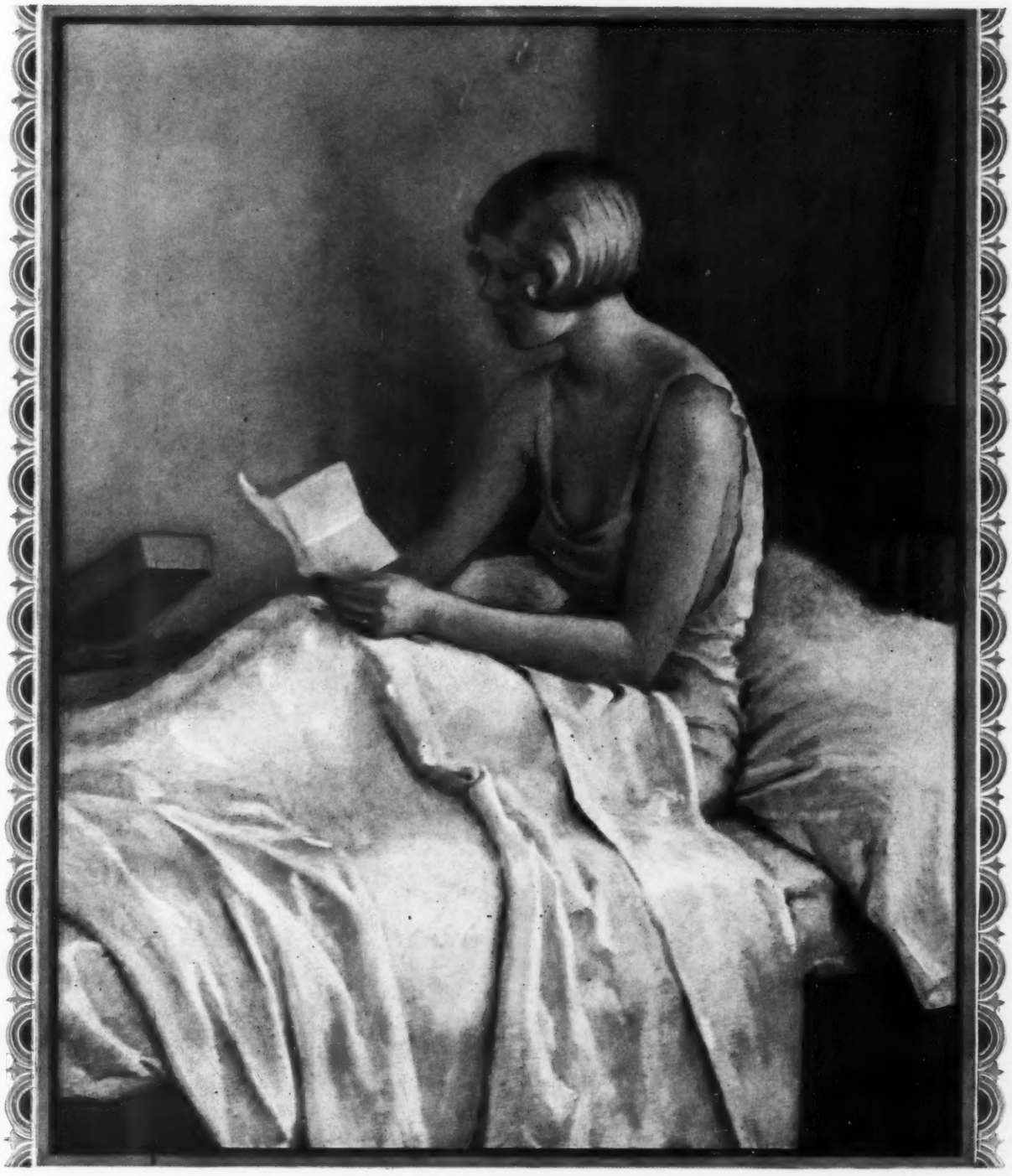

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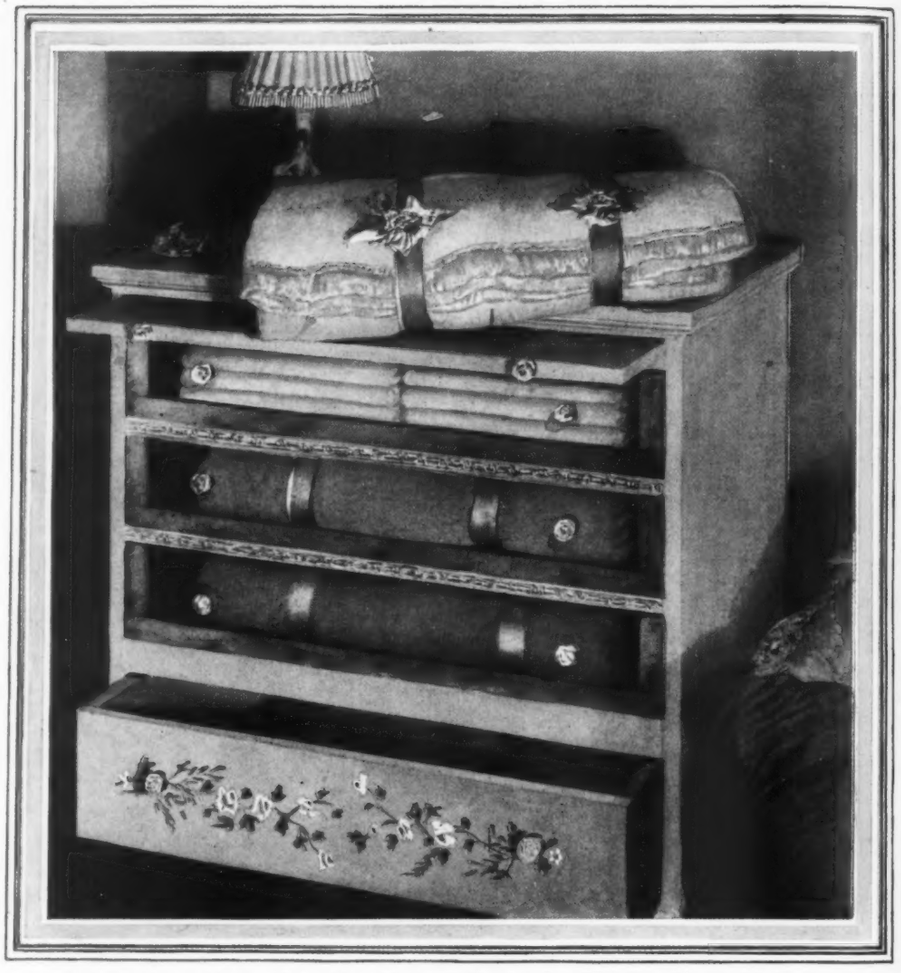

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SHE'S a very sweet, very lovely, very young girl—this Marion Talley who won triumphs with her gorgeous young voice and then turned her back on a career to be—just a girl.

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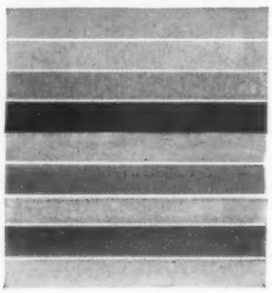
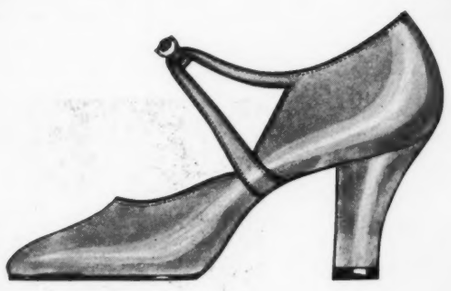


CHATHAM *Blankets*

TRAVELESE



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SOCIETY

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Arndt—On July 24, to Mr. and Mrs. Robert N. D. Arndt (Alice Sumner), a son, Robert Sumner Arndt.

Bissell—On July 28, to Mr. and Mrs. Alfred E. Bissell (Julia du Pont Andrews), a daughter.

Darlington—On July 27, to Mr. and Mrs. William M. Darlington (Jean C. Bullitt), a daughter, Caroline Stockton Darlington.

Meyers—On August 2, to Mr. and Mrs. Charles Meyers (Gertrude Hearne), a son.

CANADA

Sheets—On June 26, to Lieutenant Henery Bennett Sheets and Mrs. Sheets (Evelyn Rand), a son, Rand Sheets.

DEATHS

NEW YORK

Delafield—On August 3, Richard Delafield.

Jackson—On August 3, Huntington Jackson, husband of Shelby Converse Jackson.

Macdonald—On August 4, Gordon Macdonald, junior.

CLEVELAND

Bolton—On July 31, Charles C. Bolton, husband of the late Julia Castle Bolton.

ENGAGEMENTS

NEW YORK

Anderson-Farr—Miss Emily Tremain Anderson, daughter of Mr. and Mrs. William Burrall Anderson, to Mr. James McCullough Farr, third, son of the Reverend Doctor James M. Farr and Mrs. Farr.

Batterman-Bullock—Miss Marian Batterman, daughter of Mr. and Mrs. Henry Lewis Batterman, of Mill Neck, Long Island, to Mr. Horace Ridgely Bullock, son of Mrs. Horace Bullock, of Philadelphia, Pennsylvania.

Conway-Orton—Miss Cynthia Conway, daughter of Mr. and Mrs. Carle Cotter Conway, to Mr. Lee Orton, son of Mr. and Mrs. William Clifford Orton.

Griswold-Mayor—Miss Evelyn Griswold, daughter of Mr. and Mrs. William E. S. Griswold, to Mr. Brantz Mayor, son of Mrs. Alfred Goldsborough Mayor.

Henry-Howell—Miss Caro du Bignon Henry, daughter of Mr. and Mrs. William C. A. Henry, to Mr. Albert Howell, son of Mr. and Mrs. Clark Howell, of Atlanta, Georgia.

Hockstader-Kellogg—Miss Carol Hockstader, daughter of Mr. and Mrs. Leonard A. Hockstader, to Mr. Ralph McKenzie Kellogg, son of Mrs. George C. Kellogg and the late George C. Kellogg.

BOSTON

Blodgett-Hall—Miss Elizabeth Blodgett, daughter of Mr. and Mrs. Thomas Harper

(Continued on page 142)

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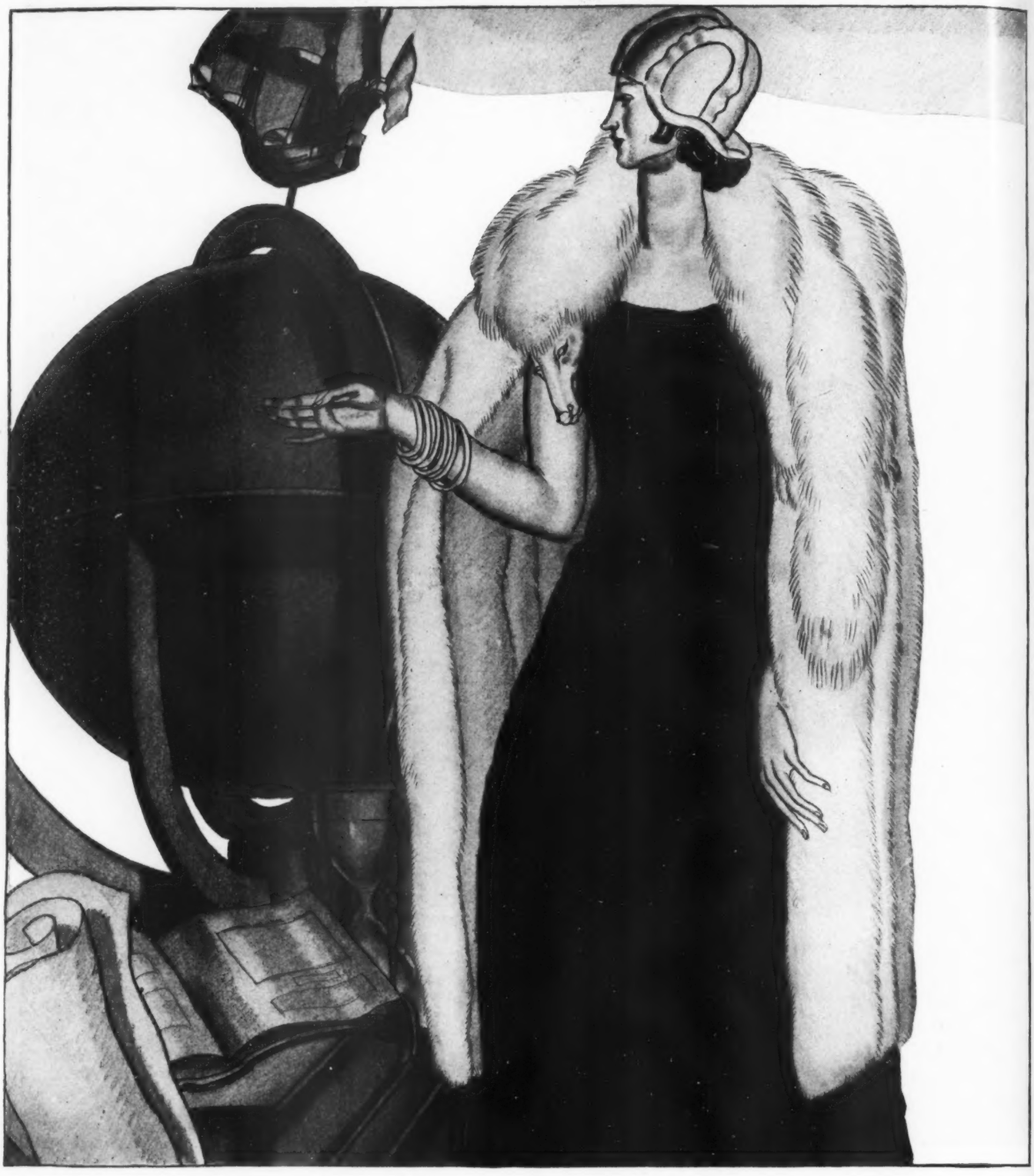

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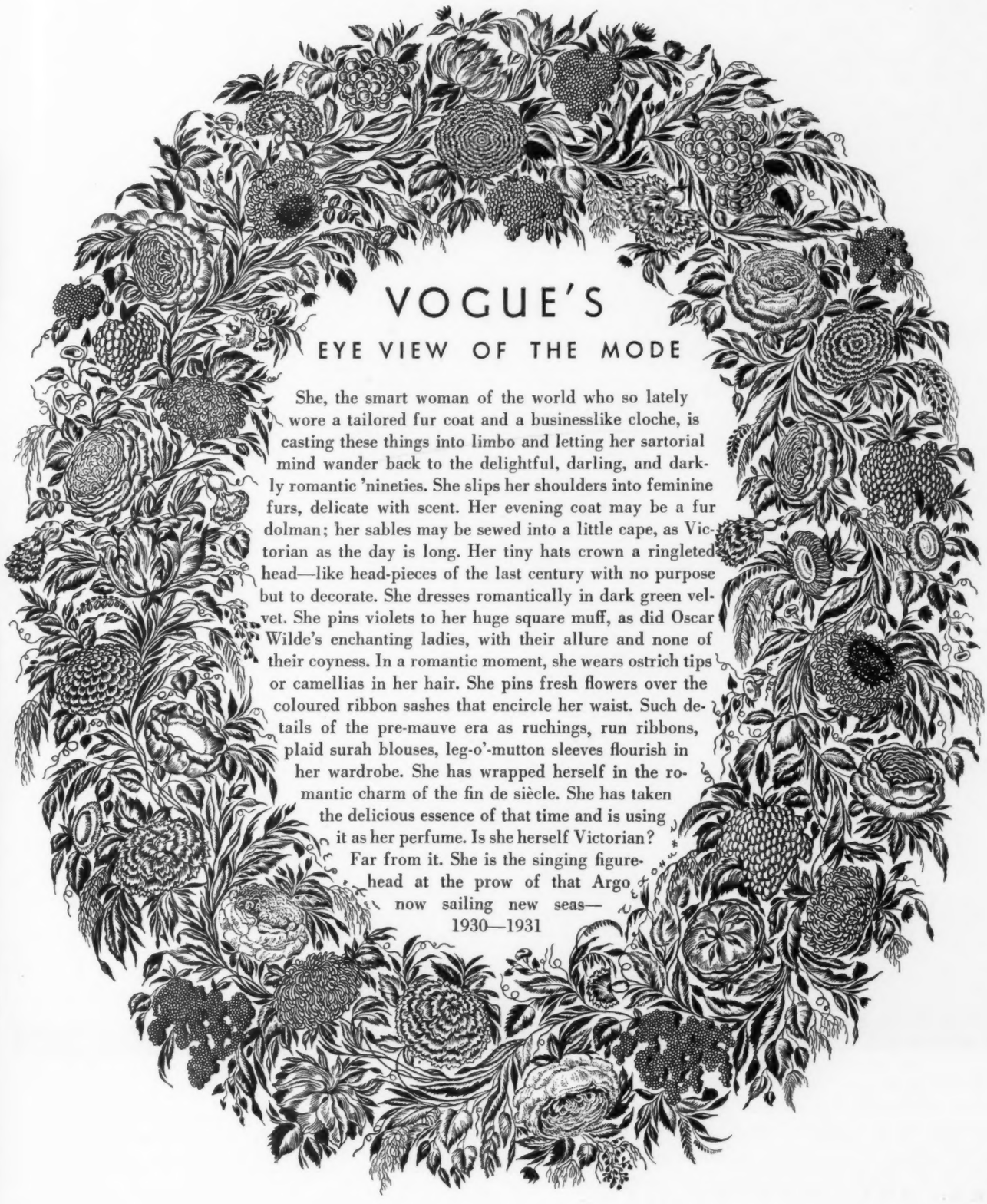


VOGUE'S
EYE VIEW OF THE MODE

She, the smart woman of the world who so lately wore a tailored fur coat and a businesslike cloche, is casting these things into limbo and letting her sartorial mind wander back to the delightful, darling, and darkly romantic 'nineties. She slips her shoulders into feminine furs, delicate with scent. Her evening coat may be a fur dolman; her sables may be sewed into a little cape, as Victorian as the day is long. Her tiny hats crown a ringleted head—like head-pieces of the last century with no purpose but to decorate. She dresses romantically in dark green velvet. She pins violets to her huge square muff, as did Oscar Wilde's enchanting ladies, with their allure and none of their coyness. In a romantic moment, she wears ostrich tips or camellias in her hair. She pins fresh flowers over the coloured ribbon sashes that encircle her waist. Such details of the pre-mauve era as ruchings, run ribbons, plaid surah blouses, leg-o'-mutton sleeves flourish in her wardrobe. She has wrapped herself in the romantic charm of the fin de siècle. She has taken the delicious essence of that time and is using it as her perfume. Is she herself Victorian? Far from it. She is the singing figurehead at the prow of that Argo now sailing new seas—
1930—1931

MRS. HARRISON WILLIAMS

This interesting portrait of Mrs. Harrison Williams, who is one of the most attractive and best dressed of modern American beauties, is a distinguished example of the work of the French artist, Bernard Boutet de Monvel. Mrs. Williams was the former Mona Strader and is as well known on the Continent as on this side of the Atlantic. She spends part of the time in her Paris apartment, the summers at Bayville, Long Island, where she and her husband have a country house, and the winters at Palm Beach

V O G U E

"CHANTILLY," MARIA GUY'S WINE VELVET AFTERNOON HAT—BENDEL

PARIS

PUTS ROMANCE IN A HAT-BOX

HATS used to be definite, concrete objects, to be judged critically on a stand; the same hat easily recognizable no matter what head bore it, having a certain solidity and a line of its own. Practical, a necessity, first; ornamental, second. Now, hats are limp handfuls of possibilities that only awaken into character and chic on their wearer's head, subject to her taste and ingenuity, serving no practical purpose, but decorating the head to greater advantage, as much an accessory of luxury and elegance as jewels, and as priceless in its quality of chic.

For heads are of paramount importance, these days. After the severe uniformity of sleek, short hair, each woman seems suddenly to have rediscovered the individuality of her own head, the chance for variety in her appearance that lies in a coiffure and a hat. Hats take on some of the pleasant characteristics of masks or wigs; they can alter a personality, throwing into relief different features, revealing certain contours, becoming exquisite and charming frames that give one the illusion of a different face, all because they are so strongly personal, following no set rules. One can no longer say, "I like a hat because of this or that feature," but, "I like this hat because it is becoming, because it gives a new expression to my face and a new angle to my head, because it suits my hair." For many hats are built around and for a coiffure, and much of the head continues to show, particularly at the side and towards the back, with the suspicion of a new coquettish forward tilt to brims and berets, above the uncovered brow. Much more hair is in evidence than has been in many a season.

This past season has taught the milliners ways of manipulating materials that are infinitely becoming; they have borrowed from the dressmaker's bag of tricks, adapted the coiffeur's technique; they have overrun formulas and created hats to suit any mood. Romantic hats, turbans swathed with all the art of the Eighteen-thirties, tilted brims and bandeaux that are almost Watteau-like; berets, with the fulness pulled forward to jut over one eye, that have all the native chic of a pre-War apache's casquette; bonnets with streamers, miniature marquis tricornes, suggestive of powder and patches. Faintly suggestive, for they are all really as distinctly modern and of our own day and era as was the first plain felt cloche.

The interest in a hat is no longer concentrated at any given point. Each side, the front, the back has interest of its own and is full of unexpected surprises that might have been contradictions a year ago, but are harmonious parts of the whole

• "Arlequin," J. Suzanne Talbot's very supple toque of black cut velvet, has corduroy-like ribs and is folded in points suggesting a bicorne; Hollander

• "Un Coquin," from Maria Guy, is of dark brown hatter's plush trimmed with white cut velvet ribbon. The brim tilts forward, above a bandeau; Saks-Fifth Avenue

• Reboux doubles sheerest black felt in this hat to form a brim that puffs around the crown. It is trimmed with white cut velvet; from Bonwit Teller

MARIA GUY—SAKS-FIFTH AVENUE

REBOUX—BONWIT TELLER

J. SUZANNE TALBOT—HOLLANDER

now. Though there is greater fulness at some part of the head, hats have much less depth, resting lightly and revealingly on the head, free from all deafening binding and bondage. Smartness and chic they have, as well as romance, but it is a soft chic, a flattering smartness. For, brims or no brims, toques, berets, or turbans, the outlines are soft, the edges supple instead of harsh.

Close-fitting, small, but with new lines, new tilts, new angles, the toque, first cousin to the beret, has assumed much of its character, revelling in fabrics, tumbling in soft folds caught back here and there by a restraining band of ribbon or a bow, and aspiring to be a turban. The beret itself has undergone many transformations, acquiring much subtlety and sophistication through its sojourn in the cosmopolitan world, a far cry indeed from its humble Basque ancestor. The little cap, too, aims at more importance and borrows many of the features of other hats, timidly putting forth curves and points, rising to many a formal occasion. Several chic examples are shown on this and the opposite page.

The different parts of a hat can no longer be detailed, so a brim seems but the continuation of a crown, a (Continued on page 144)

J. SUZANNE TALBOT—ALTMAN

REBOUX—BONWIT TELLER

HATS LIMP IN THE HAND TAKE NEW FORM ON THE HEAD

• "Aphrodite," J. Suzanne Talbot's hat of supple black felt, has a doubled brim drawn back onto the crown across the front and stitched in place, forming a rounded frame for the face. The hat extends in split points into the nape of the neck in back and is worn high on the forehead, like all the smartest hats; Altman • In Reboux's "Béret Biarritz," a new angle is given by the full, rounded top that falls forward to shadow one eye. The hat is made of black cut velvet with a chevron pattern and has circular bands in the crown joined by black grosgrain pipings. It is one of the many new versions of the chic beret; Bonwit Teller • Agnès's "Turf," a beret of light-weight navy-blue felt, adds sophistication to the youthful charm of a child's sailor hat. The raw edge of the beret is turned up to form a slight bandeau all around the face, and a satin bow ties in back; Bonwit Teller

AGNÈS—BONWIT TELLER

AGNÈS—BONWIT TELLER

MARIE-ALPHONSINE—SAKS-FIFTH AVENUE

ROSE DESCAT—BERGDORF GOODMAN

• Agnès calls this bonnet-like hat of currant coloured felt "Le Sexe Faible." A short brim slopes from the crown and may be rolled back. Two darker bands of slightly stiffened knitted wool are encrusted on the crown and tied in bows at the left side; Bonwit Teller • Marie-Alphonsine makes a shallow little cap, "71," which smartly follows the contour of the head and is draped up in front and held by a bow at one side, where it juts out slightly, suggesting a tricorne. It is of brown chenille with a stocking-like texture; Saks-Fifth Avenue • Rose Descat's hat of dull black satin, "32," of feather weight, has self-incrustations and a brim faced with black georgette crêpe, split, and rolled back at the nape of the neck; Bergdorf Goodman

Pale turquoise-green cut velvet in a pattern of various sized polka-dots is used for a formal beret toque called "Nuit Etoilée." It is draped and caught by a bow on one side and shirred on the other; Bonwit Teller. Also from Patou is the jacket of black broadcloth bordered with black Persian lamb and worn over a black broadcloth skirt

LEE MILLER, PARIS

JEAN PATOU—BONWIT TELLER

PATOU'S NEW VELVET BERET TOQUE

AGNÈS—ALTMAN • SCHIAPARELLI

FLORENCE WALTON—JAY-THORPE • LUCILE PARAY

LEE MILLER

LOUISE BOURBON—ALTMAN • AUGUSTABERNARD

Agnès created the fur ensemble at the upper left—a double-breasted vest with a knitted jersey back, a bonnet-like toque, and a full muff, all of silky grey goatskin, for spectator sports wear and motoring; Altman. Grey tweed coat from Schiaparelli

Florence Walton's "Colibri," of yellow-beige velvet, is a becoming little cap with layers of rounded petal-like edges that stand out from the head and soften the outline; Jay-Thorpe. The belted beige cloth coat from Lucile Paray has large brown caracal revers

Louise Bourbon's "Myvonne," an afternoon hat with a semi-wide brim (left), is of navy-blue felt, banded with navy grosgrain. Turquoise grosgrain forms a cockade; Altman. Augustabernard's navy-blue velours de laine dress is half-collared with ermine

SOFT OUTLINES IN NEW TYPES OF FELT AND VELVET

Rose Valois uses supple rust taupé felt for her town-and-country hat. "Up to Date" (lower left). The tiny brim is draped off the forehead and held by a bunch of reddish-beige quills; Hollander. Chantal coat of orange-beige wool trimmed with beaver

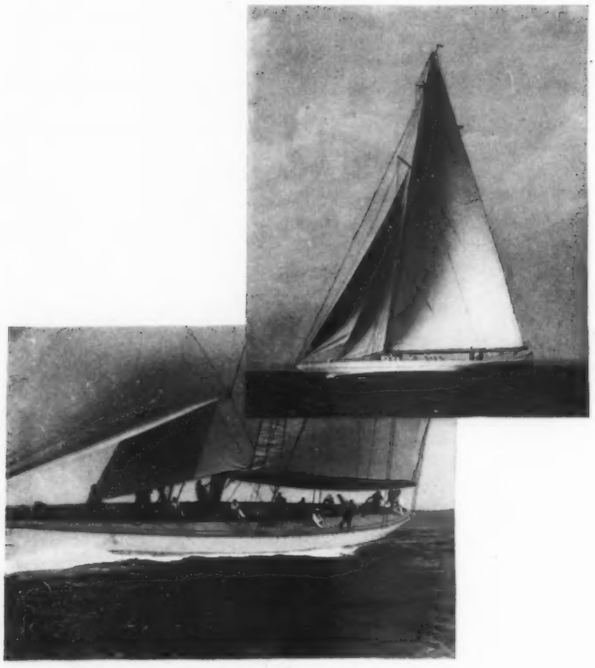
Mado's smart sports hat, "St. Hubert" (below), is of grey-beige felt, so supple that it is folded like cloth. The brim rolls up on one side and is caught with the folds of the crown and held by a quill; Dobbs. Mirande tweed top-coat trimmed with beaver

MADO—DOBBS
MIRANDE

LEE MILLER, PARIS

ROSE VALOIS—HOLLANDER • CHANTAL

PANORAMA OF NEWPORT



"WEETAMOE" AND "ENTERPRISE"

A SYMPHONY changing from adagio to prestissimo, a film run off at twice the normal pace, the tempo of staid old Newport speeding up this summer as a result of the America's Cup Races being sailed there for the first time.

The antediluvian Renaults and Brewsters, the few remaining victorias catapulting down the avenue along with the Rolls and Hispanos; people dashing into the sea and out of it, winning love sets at tennis, and dancing all night breathlessly.

Armies of camera men lurking outside the gates of Bailey's (that famous old beach that has furnished plots for dozens of novels, where the last of the black silk stockings were seen and on the sands of which until recently no actor or actress was admitted). Deck tennis being played with enthusiasm and ferocious skill by assorted bright young things in a minimum of sweaters and linen trousers. Almost no shorts on the horizon, but pyjamas simply legion, the smartest being of heavy linen worn with tremendous straw hats. Mrs. Edwin Main Post's amusing cotton piqué bathing-suits in a variety of colours. The young girls all lunching on the beach in flowered overalls.

MISS ALICE DE PEYSTER

MRS. GEORGE CLARK, JUNIOR

MR. AND MRS. HOWARD CUSHING

MRS. VANDERBILT CHURCH DRIVES HER TALLY-HO TO THE OPENING POLO MATCH

MRS. NICHOLAS HOLMSEN

The three great beauties, Mrs. James Denison Sawyer, her daughter, Mrs. George Clark, junior, and her daughter-in-law, Mrs. Howard Cushing, stepping along in white with little short-sleeved velveteen paletots of every hue. Lily Clark painting on the lawn in overalls and sneakers.

Muriel Vanderbilt Church's Tom Thumb golf course—one round, seventy-five cents—the proceeds going to the Newport Hospital.

The hothouse gardenias. Bowls of them on living-room tables wherever you go; the popular "racket" being to steal one for buttonhole or to pin at your waist. The hothouse grapes and tremendous melons that seem bigger at Newport than anywhere else in the world. The Lobster Newburgh served so much at parties this year that guests fairly groan at the sight of them.

An exciting whirr of betting in the atmosphere—first signs of the coming races. The elimination races, the cup defenders being towed out to sea to the start, some nine miles off shore, and all the enthusiasts sailing out on large steam yachts or power-boats to watch. The women on the big boats wearing regular uniforms of white dresses (Continued on page 142)

MRS. JAMES DENISON SAWYER

IN THE DINING-ROOM, PAINTED PANELS SIMULATE OLD SCENIC PAPERS

MATTIE EDWARDS HEWITT

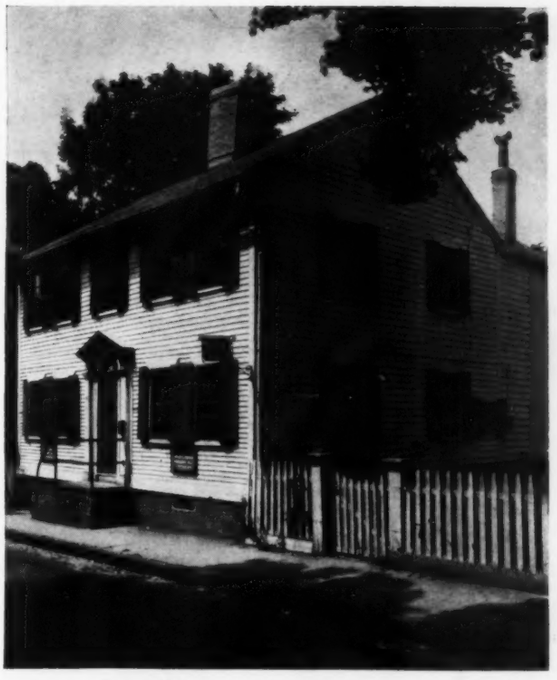
MR. PARSONS' SHOP HAS A FINE COLLECTION OF MARINE PRINTS AND PAINTINGS

NEWPORT GOES ANTIQUING

THERE is a new shop in Newport—a shop in a quaint old house on the top of the hill leading up from the harbour. Its fine doorway has been featured in books on Colonial architecture, and its upper storey windows once looked out on the sailing ships that brought prosperity to Newport. Its old panelling, pine floors, HL hinges, and bottle-glass windows are still there, but now they form a setting for the collection of antiques of Schuyler L. Parsons and Marguerite Valk, and the rooms that were occupied by a succession of prominent old families are open to the public for the first time.

These rooms are arranged as in a residence, and furniture, rugs, silver, glass, and china of many countries and periods are mingled harmoniously. A Chippendale desk, a sixth century head, a Queen Anne chair, a Regence table, a modern painting all combine delightfully, and a collection of fine marine prints and paintings is equally at home with an up-to-date backgammon table.

This is one of a series of antique shops—"chain stores" to be run by Mrs. Valk and Mr. Parsons—in Charleston from October to May, in Newport from June to October, and in Aiken from January to April, with visits to other resorts.



A VERY OLD HOUSE ON JOHN STREET HOLDS THE ANTIQUES

MATTIE EDWARDS HEWITT

EACH ROOM IN THE SHOP IS ARRANGED AS IN A RESIDENCE

VICTORIAN ORNAMENTS FOR THE HAIR

THE VICOMTESSE de NOAILLES

ONCE upon a time, heads were very, very much alike—a parting on the left side, the hair universally bobbed, waved, and somehow flattened. Brunette, blond, or white hair, all of them had the same even look, from morning till night, from sixteen to sixty.

The new sense of individuality that invades the mode has influenced the dressing of the hair decidedly. Women play with their growing locks and find a personal, charming way to comb, roll, twist, and arrange them. The newest coiffures show a mixture of flat waves and curls, but the disposition of the single roll at the nape of the neck or of plentiful curls all around the head is planned in accordance with the wearer's type or the hair's softness and obedience—and, also, the maid's skill.

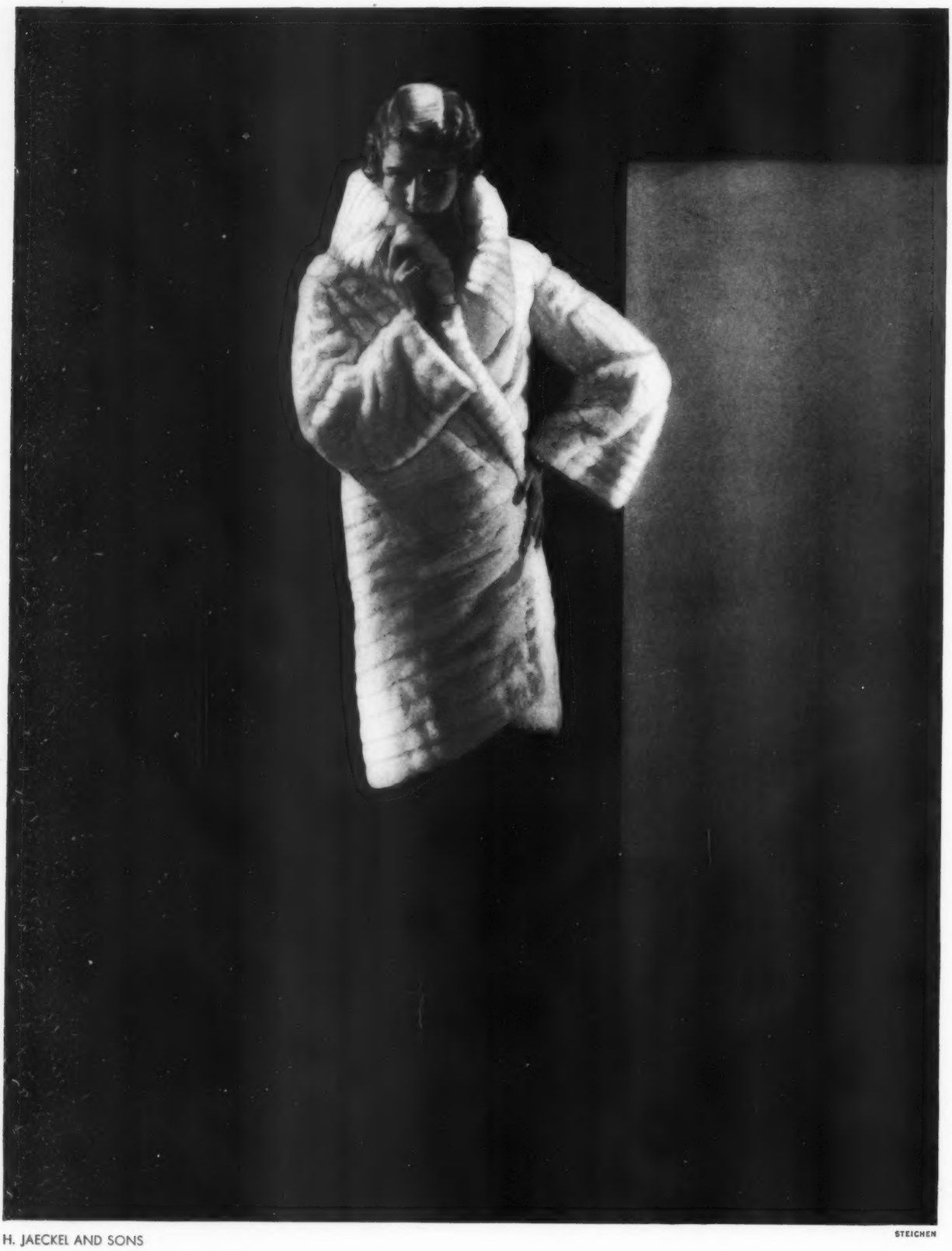
The elaborate coiffure is the perfect finish to a ball dress—a coiffure combining alluring softness with groomed simplicity. Curls must never appear untidy, and so, to hold them in perfect control, some of the smartest women in Paris have found an excuse (more than an excuse—rather, a sound, logical reason) for adding to their coiffures decorative details that are practical, smart, and becoming. There is no rule for their selection other than individuality and personal taste and, also a feeling of proportion. These ornaments (Continued on page 126)

The Marquise de Polignac wears a graceful diamond pin at the right side of her coiffure, in the depths of her black hair—a delightful fantaisie that is illustrated in the sketch at the right

The Princesse Jean-Louis de Faucigny-Lucinge, shown in the middle sketch, below, wore a white camellia held by two diamond clips in the roll of her hair at the Baronne de Rothschild's ball

At the Ambassadeurs, a smart Parisienne (shown in the sketch above) placed a very narrow bandeau of diamonds high above her brow, fastening it between the two thick, curled rolls of hair

Seen at the gala charity ball of "Les Amis de La France" was the charming coiffure shown at the right, with a delicate multi-coloured jewelled brooch placed among the curls over one ear



STEICHEN

H. JAECKEL AND SONS

A NEW LENGTH IN ERMINE

This very smart evening wrap is in a new length that is practical as to warmth and that looks well with long evening gowns. The fur, used both horizontally and vertically, has the whiteness of Russian ermine; H. Jaeckel and Sons; jewels from Mauboussin

YOUR NEW FUR COAT

STEICHEN

A BACK VIEW OF THE JAECKEL COAT ON PAGE 70

YOU think that you would like one. You wonder. You decide you need one. You figure about what you can spend. It occurs to you that it will have to last through 1931 and 1932, not to mention 1933. You grow alarmed. Your husband tells you that before you invest that amount of money you had better be dead sure that you know what you want. You ask a few friends. They all advise something different. You pace through the shops. You grow weary. You fret; you stew. You lie awake at night. And then, all of a sudden, one afternoon while you are being dummy, you lean over the bridge table and pick up a stray new Vogue. You turn to an article called "Your New Fur Coat" and discover everything you want to know, in a Vogue shell.

Town fur coats? The exciting news about them begins just under the arm, with a slightly fitted princesse feeling. There is no extra fulness below and no circular flare, and yet there is a new width. They are never, in this year of grace, cut dead straight. The smartest are of flat, supple furs, handled like fabrics, and they all look exactly as if they had been made by dressmakers out of very beautiful material by the yard. You should not look furry in your new city coat, nor sporty, nor opulently South American. You should look slim and sleek and, though it may be ten in the morning and you are buying soap at Saks, you should feel as if you were going to tea at the British Embassy.

The lamb is the smartest animal. In fact, all the flat moiré furs are good: breitschwantz (alias broadtail), caracal, galiak, astrakhan, Persian lamb, and American broadtail. If you want to do yourself very well, a plain black broadtail coat with a collar of the same is the smartest thing you could possibly get. Dyed Russian ermine is seen about, both in black, which is Parisian and a distinct novelty, and in cocoa or light brown, which has the advantage of not looking too boulevardy in the country when you go out for Thanksgiving or Christmas. Mink, always a passion of smart New York, is slightly less expensive this year, and at last the furriers have learned to cut it so that if you are nice and slender you still look so. Grey squirrel—the skins handled like mink—makes a good long coat for a girl not yet "out."

The town coat usually covers the day dress, though it is no crime at all if the afternoon dress shows slightly beneath, and a few coats are knee length, which is definitely smart. These city coats are seldom belted, but sometimes deeply and diagonally wrapped, and you hold them about you in a great Cossack swirl. Beware of trick sleeves, like the bishops that come in tight at the cuff. They have to be very well done and usually end in being a bore. The best sleeves are traditional and straight and simple or else loose and wide in the celebrated manner of Vionnet. As to collars, the self-trimmed coat remains the best. If you can forbear that becoming fluff about your shoulders, do so. The new collars are less voluminous; they stand off slightly or roll and really serve just to frame the face. Linings are of plain crêpe, with a bit of excitement, if you will, in the (Continued on page 140)

STEICHEN

GUNTHER

MINK CUT FOR SLIMNESS

In this coat, mink skins have been handled with great skill, giving a semifitted, straight line, as slender as in a cloth coat, widening gradually towards the bottom; Gunther. Mado beret of tucked velvet from Bruck Weiss; suède bag from Nat Lewis

NEW SLEEVES IN BROADTAIL

Many new broadtail coats centre their interest in the sleeves. In this model, carrying Vionnet's typical wrapped line into fur, the sleeves are cut in a pointed shoulder-line, widening towards the wrists; Bendel. Agnès turban of antique satin; snakeskin bag

STEICHEN

VIONNET MODEL FROM BENDEL

• This short bolero jacket of beige nutria (right) hangs loose and full to a point just above the waist, giving a hint of bulk above the slim hip-line of the dress of beige, brown, and yellow oatmeal tweed; surah scarf; Saks-Fifth Avenue. Agnès hat

SAKS-FIFTH AVENUE

H. JAECKEL AND SONS

STEICHEN

• This sable cape (left) cut in deep scallops is designed for a woman of unusual chic. It is smartest worn with a black cloth dress and accessories, for black accents the brown; H. Jaeckel and Sons. Bag from Nat Lewis; turban from Martha Norden

THE SHORT FUR COAT OR CAPE

BRUCK WEISS

• The dark grey moleskin jacket (left) combines with a grey men's suiting dress to form a youthful costume. The coat lining and scarf are of dull orange crêpe; Bruck Weiss; Rose Annette felt hat; shoes from Delman

• Black Persian lamb is used for the separate short-sleeved bolero below—an interesting innovation—to be worn over a black broadcloth coat; black felt hat; Bergdorf Goodman

BERGDORF GOODMAN

STEICHEN

BERGDORF GOODMAN • JAY-THORPE • BONWIT TELLER

A DASH OF WHITE FUR OR SATIN

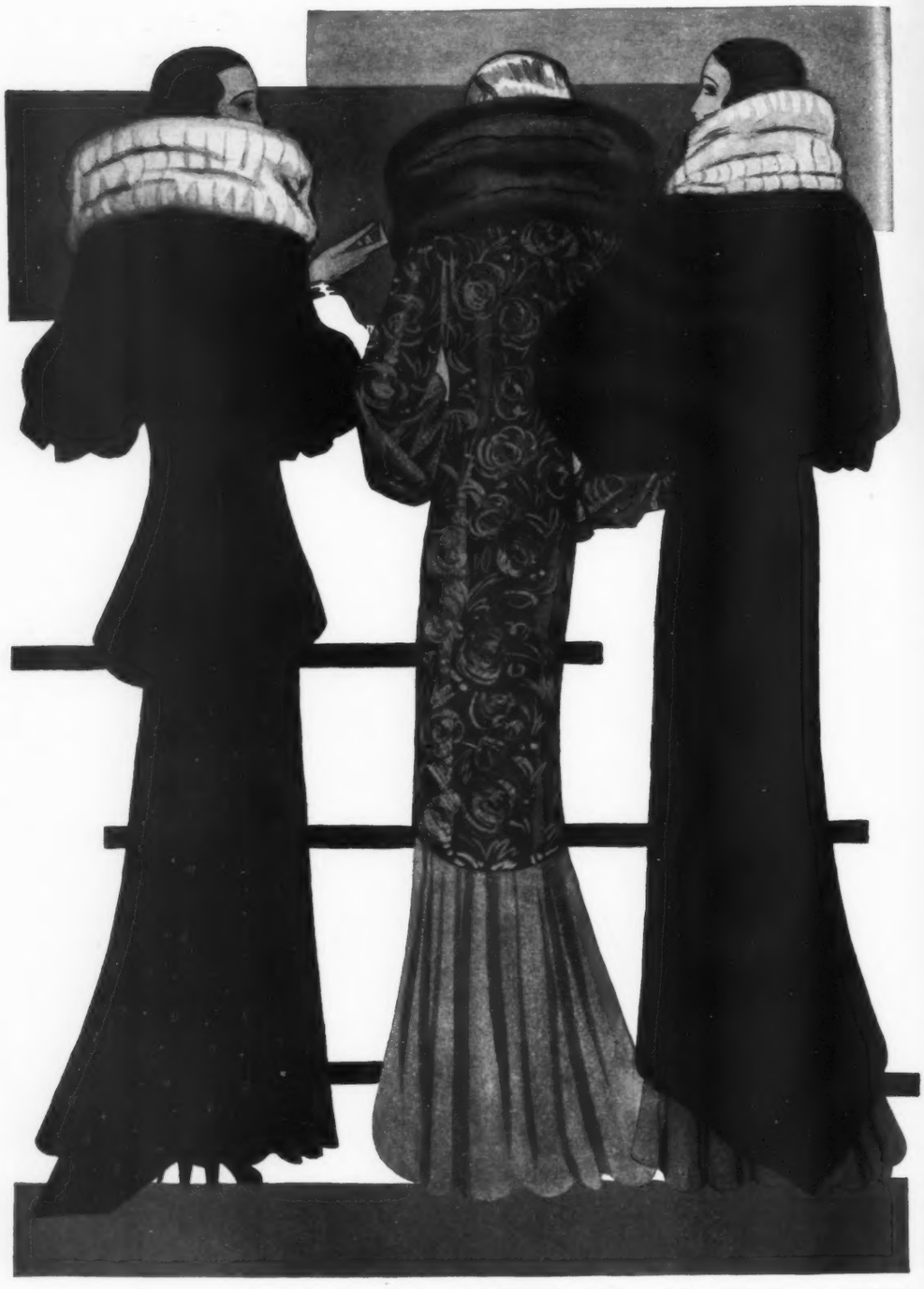
• The white broadtail revers of this suit of black, red, and white tweed emphasize the white accent in the fabric. The blouse is of a heavy red silk; from Bergdorf Goodman • Lingerie collars and cuffs are being supplanted by a new treatment of white touches, as in the white satin bow of this brown silk dress shot with gold thread; Jay-Thorpe • White broadtail bands the separate scarf of this costume of rough ratiné tweed in an intense dark green, flecked with white. The belt repeats the fur note; Bonwit Teller

• Leg-of-mutton sleeves have been revived in this charming silk crêpe frock, with flat bows of galiak on sleeves and blouse and a galiak belt as the only trimming; Atkins • Of black crêpe de Chine is this model with a touch of white and big, loose sleeves above the elbows—a silhouette that will be a characteristic of many of the autumn models; Bruck Weiss • Again a novel sleeve appears—this time in broadtail fur. It is a loose-below-the-elbow sleeve on a slightly fitted broadtail coat with a wide, standing collar; from Jay-Thorpe

ATKINS • BRUCK WEISS • JAY-THORPE

LEG-OF-MUTTON AND OTHER FULL SLEEVES

WHAT LENGTH COATS



SAKS-FIFTH AVENUE • BONWIT TELLER • JAY-THORPE

• The most distinctive of the shorter wraps, this season, will be those of fingertip length. This velvet coat has sectional sleeves, and the ermine collar that ties like a scarf in front is very smart and becoming; from Saks-Fifth Avenue • Fashioned of gold-and-silver lamé, this lovely coat is of the practical knee length, and its wide sleeves have a slight dolman effect. The luxurious mink collar is a protection against chilly evenings; from Bonwit Teller • Full length and very formal is this wrap of deep purple velvet with dolman sleeves and an ermine collar. The raised and fitted waist-line makes the dolman one of the most becoming fashions of the winter; from Jay-Thorpe

For evening, fingertip length, knee length, or almost to the floor

LORD AND TAYLOR • SAKS-FIFTH AVENUE • BENDEL • HOLLANDER

For daytime—full length, three-quarters length, finger-tip, or wrist length

• A smart example of the modified dolman sleeve for daytime is seen in this full-length coat. The collar and elbow cuffs of dark brown Persian lamb are charming against the rust-red of the imported tweed; from Lord and Taylor • The three-quarters length fur coat is important for winter. Beige lapin, belted in dark leather, is worn over a dark red wool frock; from Saks-Fifth Avenue • The finger-tip jacket appears on many smart winter suits, and this one of grey-green leda cloth is trimmed with natural Persian lamb; from Bendel • Wrist length and very smart is the suit made of Remond's grey Baskwool with a grey collar of Persian lamb and a deep red satin blouse; Hollander

● Black-and-white is still outstandingly popular, and this frock of black-and-white silk-and-wool montania is ideal for early autumn. The interesting collar is of white piqué; Bonwit Teller

● The tunic dress is one of the foremost types for autumn. This one is of heavy black crêpe, with an unusual treatment of the white touch in buttons and silk piqué at the neck; Abercrombie and Fitch

● For afternoon is this graceful dress of black mandeleen crêpe. A black-and-white crêpe scarf, used as a collar, is attached to the belt in front and tied in back; from Madame et la Jeune Fille

BONWIT TELLER
ABERCROMBIE AND FITCH
MADAME ET LA JEUNE FILLE

LORD AND TAYLOR

● This Louiseboulanger dress of black silk in the new heavy weight is charmingly moulded and very flattering, and the touch of white that is almost inevitable this season appears in the bands of flat, white fur on the sleeves; from Lord and Taylor. With any of the frocks on this page, white gloves would be excellent complements

HOLLANDER • BONWIT TELLER • LORD AND TAYLOR

HEAVY SILKS AND SHEER WOOLLENS

• The distinguished and dignified lines of this black cloth coat-dress make it particularly smart for the older woman. The cuffs and the narrow shawl collar are of black astrakhan; Hollander • Wools are growing lighter and softer, as in the novelty covert-cloth, in brown and white, used for this simple tailored street frock. The crisp lingerie trimming is of piqué; Bonwit Teller • The new three-quarters length sleeves are used on a black sheer serge rep dress, with green-and-white lingerie touches. Sixteen-button length white gloves are a smart accessory; Lord and Taylor

HAY WRIGHTSON, LONDON

H. H. THE BEGUM AGA KHAN

H. H. the Begum Aga Khan, wife of H. H. the Aga Khan and formerly Mademoiselle Andrée Carron, was presented recently at the Court of Saint James's, in this gown designed by Worth. Her jewels, by Cartier, include a tiara of arches of brilliants, bearing flexible briolettes, and a necklace and bracelet of emeralds, sapphires, onyx, and brilliants

REPAIRING SUMMER RAVAGES

THIS is the time of year when we begin to feel that the skin you love to touch is just one of those things you read about! Our mirrors tell us, with that brutal certainty reserved for severest critics, that we may have packed away bathing-suits and tennis dresses and berets, but that our summer faces are still very much with us.

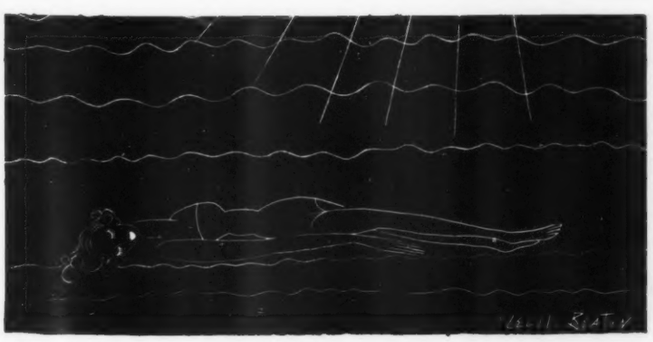
It is the old end-of-the-summer saga. We lie for hours on the beach, or we motor about without a thought of protection for our skin, and our "outdoors" complexions seem suitable under country skies. But, as soon as summer is officially over, these same complexions have a way of seeming plainly weather-beaten. Last year, when sunburn ruled the world, lingering touches of sunburn were not a disgrace. In some instances, they were prolonged by artificial means. But this year is something very different. Sunburn is now regarded as part of summer and Southern resorts. However chic it has been with our summer clothes, it is going to be just a great mistake with our winter clothes. And it is certainly a detriment when we want to employ the more pronounced make-up that is a definite trend of this mode. So, now is the time to do something—or various things—in behalf of our complexions. There is enough competition in this world, without adding the handicap of a leathery skin, when it is something that can be avoided.

There are two points of view from which to approach this matter of repairing summer ravages. First, there is the skin that is frankly tanned and needs to be bleached as quickly as is safe and possible. Then, there is the weathered skin, for which the treatment must be one that softens and refines.

The weathered skin, rashly exposed to the elements, has acquired a harsh outer crust. Atmospheric conditions have dried up the natural oils that are necessary to keep any complexion soft and smooth. An interesting fact about this phase is that, in England, the moisture that is always in the air keeps the elements from effecting this drying. But, unfortunately for our faces, we are not in England, and the sun and wind have been allowed to do their worst. What we want now is to lubricate the skin and help the natural oils back; to not only soften the outer, toughened layer, but to penetrate beneath it so that the new skin will come through soft and fine. Indiscriminate use of creams and occasional facial treatments will not accomplish this end. We need special oils and creams rich in oil content. We need mild stimulation. We need, when possible, a definite series of treatments in a salon.

There are any number of places where we can go to acquire these things, since every experienced specialist knows the types of skin with which she has to deal at the end of a long, hard summer and has specialized preparations and methods with which to meet the occasion. But, as is always the case, a great deal of the success of such a procedure depends upon the way in which we approach it. We must allow a certain definite time for treatments (not to mention a certain amount of money), and we must be willing to use supplementary preparations at home just as we are told.

If the choice of this beautifying venture is one of the Dorothy Gray salons, we will find there a series known specifically as "after-summer" treatments, supplemented by preparations to be used at home that will work upon the most weathered and leathered of skins. The cleansing cream that begins this treatment is really an oil in solid form, and it is followed by a mask of egg and almond meal and oil and other ingredients so blended that, while it is stimulating, the oil is ever present to prevent any possible drying effect. Another step in this treatment is the application of heated muscle oil and tissue cream that seep into the dried skin like the proverbial dew on parched ground. While this still is on the face, a skilful campaign of patting is carried on, to provide the stimulation that is a vital part of any beautifying process, whether it is for our figures, our faces, or our hair. In our early years, our circulation seems admirably active; our complexions glow, and our hair gleams. It is when the circulation slackens that the skin becomes relaxed and coarsened. If it is found that our skin requires a greater amount of stimulation than the patting achieves, a circulation ointment is suggested at certain intervals, (Continued on page 122)



MATTIE EDWARDS HEWITT

MARTINUS ANDERSEN

• The breakfast end of a country dining-room is shown above. The curtains are of voile, and the plants stand on white and green tin shelves; Jones and Erwin

• An inexpensive and smart treatment includes white tarleton curtains, Venetian blinds in white and pink and gilded cardboard cornices

AMUSING WINDOWS

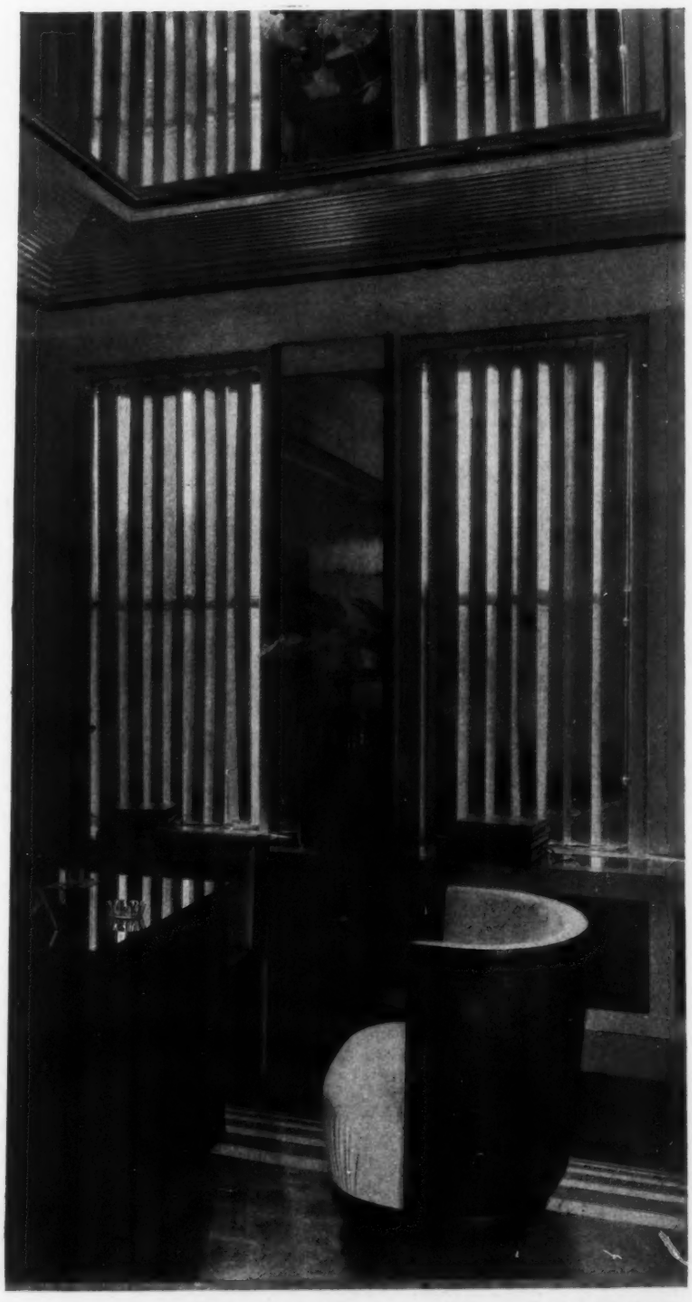
Aluminum fins, painted glass, novel shutters, and curtains of surprising fabrics make gay frames for the world outside our windows

THE window that is curtained too timidly lets down the room and makes the whole view it frames banal. The sweep of the East River and Hell Gate Bridge, the Golden Gate, or the Rond Point des Champs-Élysées loses a bit of its glamour when framed by a conventional drapery of respectable cretonne, hung on God-fearing hooks, like every other curtain in the building. Even good taste can become, through repetition, a bit robot.

Of late years, the changing needs of modern living have brought about a radical development in architecture and construction. New types of windows present new problems. Consequently, we find that the characteristic spirit of the twentieth century has given us some surprisingly effective and practical arrangements.

If you are decorating your husband's office, for instance, the design chosen must avoid fussiness. It must be in harmony with mergers and conferences and in keeping with the fire-proof modern feeling of the office building. An effect like that in the window executed by Robert Locher, shown in the photograph on this page, is a successful solution. Mirrored pilasters set off to advantage the "fins" of burnished aluminum that form its blinds, the perpendicular lines of which are echoed in the clean height of the sky-scrapers glimpsed outside. There are no curtains, and, on dull days, the blinds may be run to one side out of the way. Mr. Locher thinks that where curtains are used at all, in a room of this type, they are best made of stiff holland, arranged so that they will crush into deep pleats and slide into invisible curtain boxes in the mirrored sides. Also, he obtains an almost startling effect with curtains that are not curtains at all, but glass painted to simulate folds of fabric.

Possibly your apartment is a small one, and you need to give the illusion of space. Instead of curtains

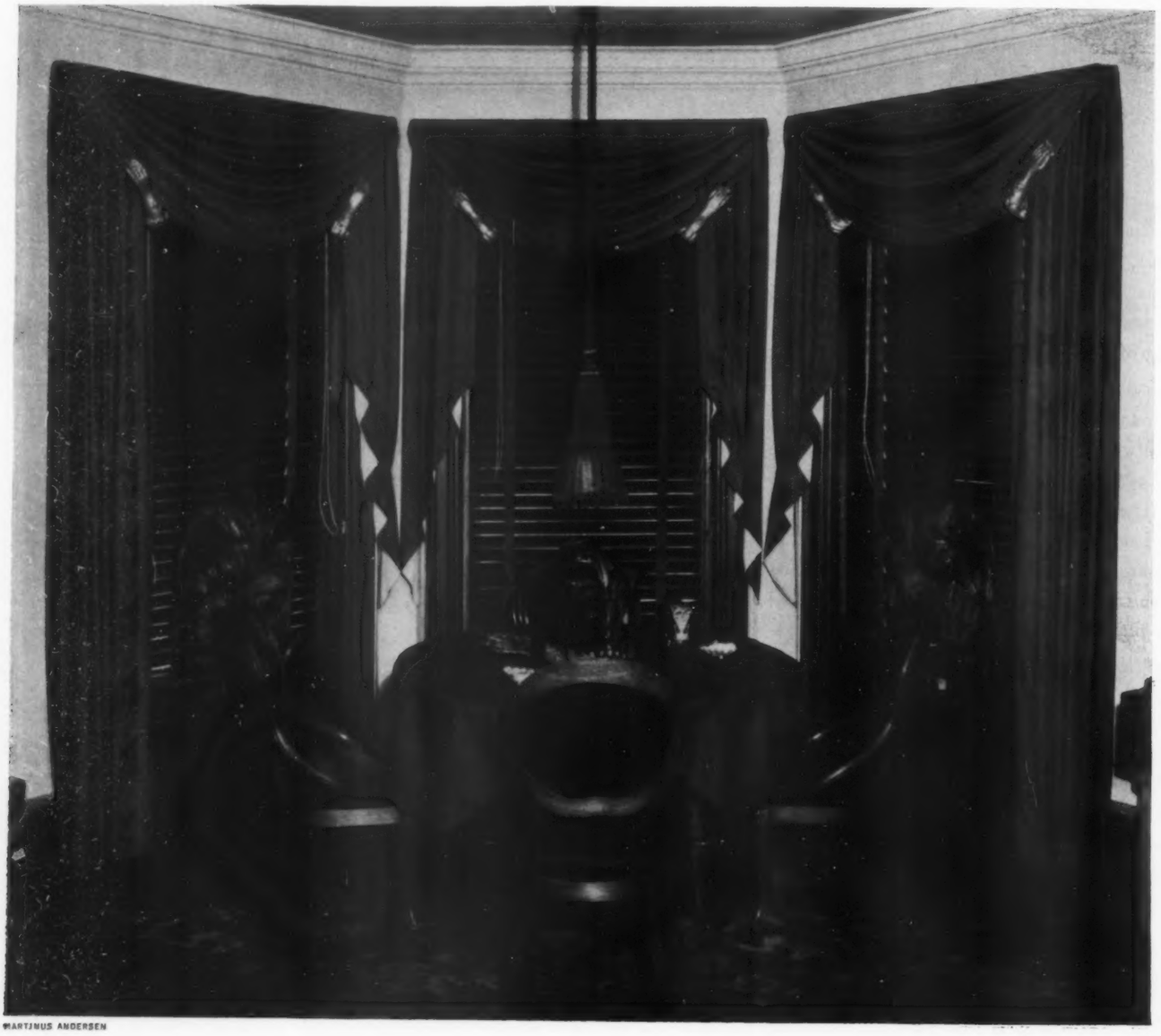


MODERN SHADES OF BURNISHED ALUMINUM BY ROBERT LOCHER

that will break the lines of your walls, consider the old-fashioned interior shutters used by Jones and Erwin, which, when closed, make the window appear to be a panel in the wall of the room. Or, if your window-recesses are deep, this decorator suggests a mirrored top over the window-sill, on which beautiful shells or potted plants may be placed. Count Mario Di Zoppola, in a room that he designed for the Barclay Hotel in Philadelphia, used side panels of chromium nickel and perfectly straight curtains, lighted indirectly from the mirrored cornice above.

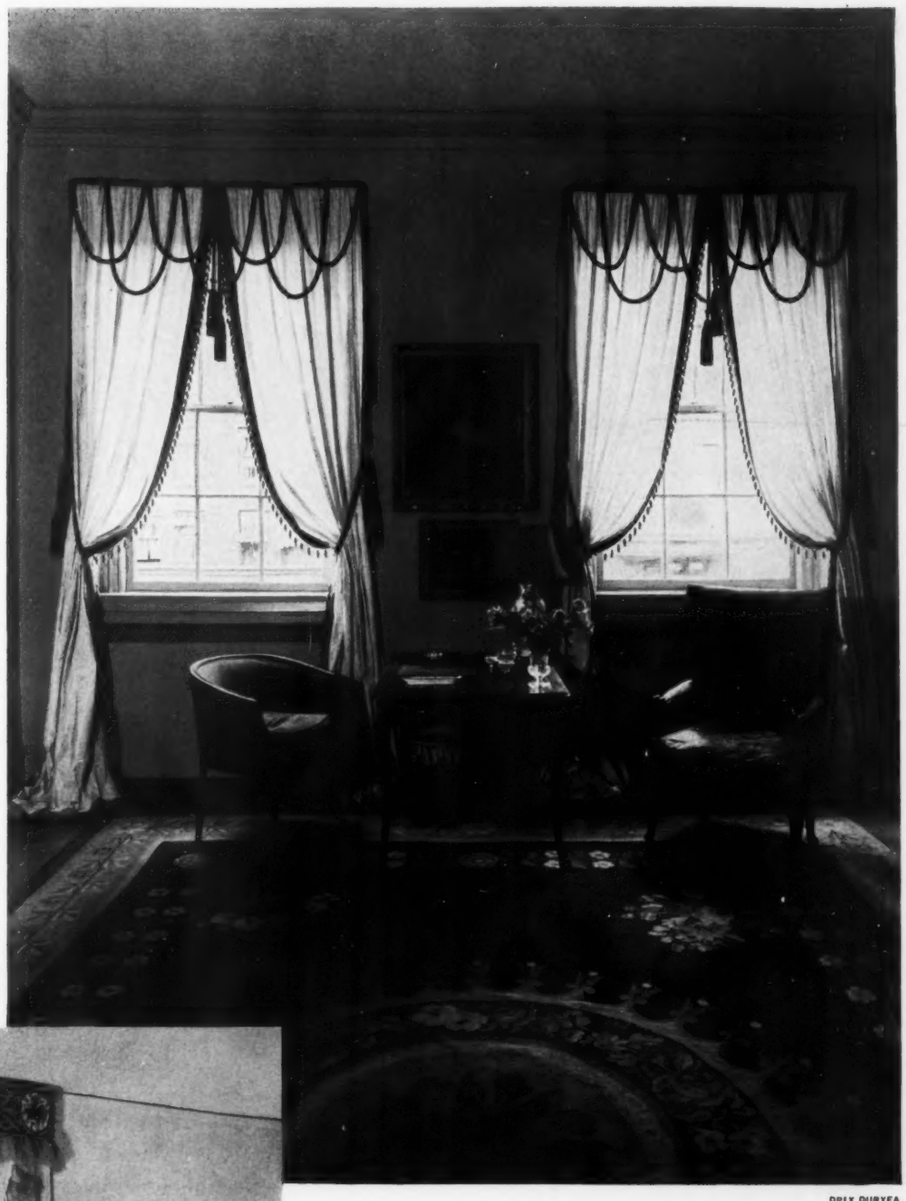
In the more naïve times of our grandfathers, the curtains and drapery decorating a window were only a frame for the delightful landscape outside, which it was highly desirable to reveal. Unfortunately, the aeries inhabited by so many moderns do not always offer vistas of equal charm. As it is wise to forget, if possible, that the blank wall opposite is peculiarly unlovely or that the roof of the building beneath you is not kept overclean, you may rejoice over the very new and smart means (Continued on page 130)

• The curtains in this man's room, decorated in the Victorian manner, are of brown dyed cotton damask, lined with white sateen. There are no casement curtains, and the Venetian blinds are dark brown. Victorian pressed brass hand tie-backs are used, and blackamoors on the sills give a note of interest. The felt table-cover is brown; by Jones and Erwin



MARTINUS ANDERSEN

FRAMES FOR 1930 VIEWS



DREX DURYEA

HATTIE EDWARDS HEWITT

• One of the new and graceful cord valances is illustrated in the photograph above. The white taffeta curtains have banding, fringe, and cords in yellow; from Diane Tate and Marian Hall

• The yellow organdie curtains shown at the left have double flounces of green organdie, which are repeated on the needle-point valance; Jones and Erwin

ALL THAT TWITTERS IS NOT ARCHITECT

WHY WOMEN FIGHT WITH THEIR ARCHITECTS

BY HAROLD STERNER

PORTRAIT OF AN ARCHITECT AS HIS CLIENT SETS SAIL FOR EUROPE

ALTHOUGH there may be somewhere in the world a lady fortunate enough not to have quarrelled with her architect, it is certain that the majority who have built houses will feel that the title of this article indicates a general truth.

The sources of these quarrels are legion. The house always seems to cost more than the client expected (that is to say, more than she would like it to cost, for expectation is always founded upon optimism); closets turn out to be smaller than the impression of them gained from the blue-prints; and the room that was supposed to have a Directoire character has somehow or other become Adam. Nor are these disputes by any means less unpleasant because the architect is able to find an answer to many of his client's complaints and disappointments.

Unfortunately, it is far easier to describe such incidents than it is to find the remedy for them. These difficulties often arise because the association formed between the architect and his client has for its object the solution of a very personal problem, which usually ends by involving as many personal sensibilities as a divorce suit and which can not be solved by adherence to a well-understood business code, as in the purchase of an automobile.

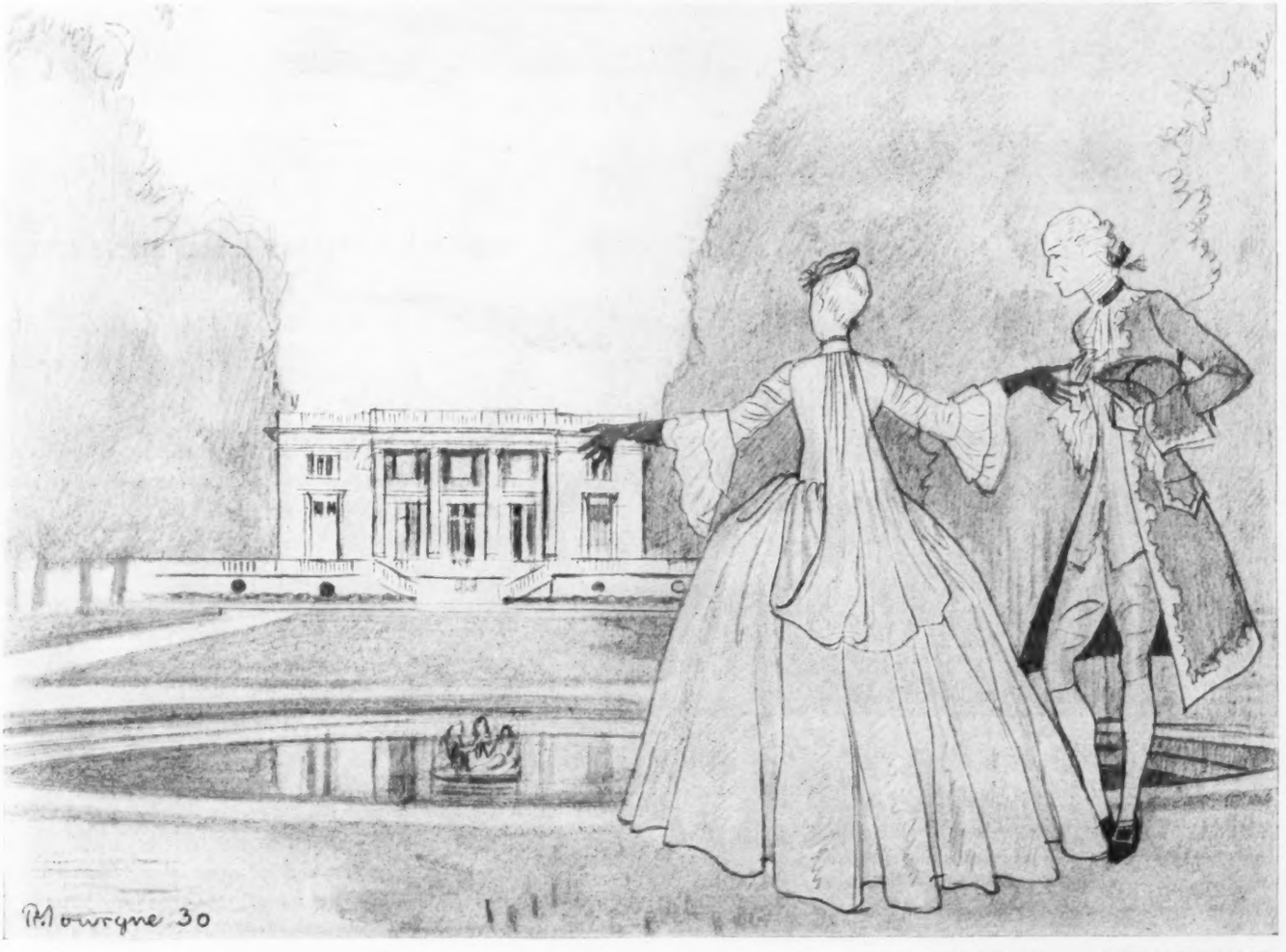
Because she knows that so much of the building of a house is going to touch upon her intimate feelings, it is difficult for a woman to choose her architect as impersonally as she should. She foresees hours spent determining the colour of a room and choosing its furniture, and hence she is influenced by the consideration of whether or not the architect appears to have a sympathetic personality. The ideal architect should be a charming and amiable man, a creative genius, and a superlatively efficient executive, as well, but this combination, through some perversity of Nature, seldom occurs.

The woman client would be much happier in the long run if she chose her architect on the strength of his professional reputation, regardless of his assets as a dinner-guest. She should remember that building is necessarily hard work and that talent and efficiency therein are not based upon the same qualities that make an agreeable companion at cocktail time.

Granted that many women are disillusioned enough to trust their houses to professionals rather than friends, there is still a lingering inclination on the part of the sex to choose their architects on the basis that, if a man seems sympathetically enough impressed by their own needs and tastes, at least nothing definitely unpleasant will take place. This leads to a purely negative result. It is wiser, if one is not equipped to design a house oneself, to entrust the undertaking to some one who has definitely formed tastes and enough character to fight for them.

Then, again, many of the disappointments that occur are the result of an initial enthusiasm, which frequently carries away the architect as much as it does the client. This attitude, pleasant as it may seem to both sides, leads to complications in that each person is apt to accept certain things as understood when it is not possible to determine them rigidly. Many women building houses do not realize that some elements of a (Continued on page 116)

'BUT WHY DIDN'T YOU TELL ME THAT A TERRAZZO FLOOR LOOKED LIKE THAT?"



DU BARRY NEVER FUSSED ABOUT CLOSETS

DANA B. MERRILL

These two tables are set simply to show the decorations. The white and gold tureen and the white and gold urns (top) are of Nymphenburg ware and Flight Barr Worcester, used with a Spode plate and English glass. The Cupid figures are Dresden. The plate is Sèvres, the glass, Old French; all from Gilman Collamore

DECORATIONS AND DESSERTS FOR THE HOSTESS

EXCEPT that they both begin with D and are both meant to appear on, and at, table, there is no particular reason why these two words should be presented, like twins, together. But so it is, and, since they make the first and last impressions at any dinner, perhaps they should be mentioned in the same article.

Many people who are interested in table setting to-day have not always been interested. Some of them have no accumulation of old family possessions, some have no conception that such possessions would make charming centrepieces (and so leave them to waste their sweetness on the pantry shelves), some are not concerned about having a centrepiece of any originality. Of those who are, there may be silver lovers, glass lovers, pottery and china lovers; these last divided into modernistic, whimsical, and traditional taste.

No one needs to explain the modernistic movement to moderns, and tables (Continued on page 124)

MOUSSE INDIENNE

A tablespoonful of gelatin is softened in a small quantity of cold water, then dissolved over hot water, and two cupfuls of Casaba melon meat, sweetened and forced through a sieve, are added. This is beaten until it is cold. Two cupfuls of cream, whipped and flavoured with half a teaspoonful of almond extract, are combined with the melon mixture and turned into individual moulds, which are packed in salted ice and frozen for three hours. These are unmoulded on a platter, surrounded with brandy-flavoured whipped cream, sweetened as desired, and topped with preserved ginger

SUGAR NESTS

Balls scooped with a scooper from very hard ice-cream are placed in individual nests of spun-sugar and topped with candied violets or cherries. The nests are made by sifting two cupfuls of granulated sugar with a quarter of a teaspoonful of cream of tartar. Half a cupful of water is added, and the syrup is cooked until it will spin a thread. This is placed in a pan of cold water for a few seconds, then placed in warm water to keep the syrup malleable. Small, round wooden sticks are rubbed in oil, and one is held high in the left hand, while a fork is dipped into the liquid, up and over the stick, back and forth, quickly. While the threads are still warm, they may be shaped into nests

NATA FIESTA

Four egg yolks are beaten with three-quarters of a cupful of sugar, and two cupfuls of scalded milk are poured over. This mixture is cooked until sufficiently thick to adhere to a spoon, when a small lump of butter is added. The mixture is put through a sieve and beaten until cold, when two cupfuls of heavy cream, a cupful of crushed almond (Continued on page 124)

MARTINUS ANDERSEN

The ready-to-serve desserts shown in this photograph are from Louis Sherry. The upper one is "chocolate religieuse," a confection fashioned of éclairs and cream. The ice-cream form, shown in the centre, is "glacé Louisiana." The strawberries in the candy basket may be made of ice-cream or of candy

JAY-THORPE • SAKS-FIFTH AVENUE • MRS. FRANKLIN, INC.

THE FOUR-PIECE SUIT

THE SUIT WITH A VEST TO MATCH

THE STRAIGHT TOP-COAT

• Distinguished and practical for autumn days in the country is this four-piece suit, in beige and yellow, with a tweed coat and skirt, a yellow jersey jacket, and crêpe de Chine blouse; from Jay-Thorpe • Chanel designed this faintly checked suit in two shades of grey. The wrist-length jacket is slightly flared, and there is a sleeveless vest that is edged with white piqué; from Saks-Fifth Avenue • Selvage edges are featured in this unusual straight-line top-coat of red tweed, also by Chanel. The raised waist-line is smartly indicated by the zigzag of the selvage bands; Mrs. Franklin, Inc.

THE JUMPER FROCK

THE DOT-KNIT FROCK

CONTRASTING FROCK AND JACKET

• The jumper dress returns to fashion in this grey-and-blue tweed ensemble with a white crêpe de Chine blouse trimmed with tiny scallops. The full-length coat has a collar of grey kid caracal; Altman

• The knit frock is an important member of the smart woman's country wardrobe. The tailored model in the centre, in grey, has coin dots in a darker grey and a gilet of white piqué; from Bonwit Teller

• Sharp contrast is an excellent autumn note and especially so in this bright emerald-green wool voile dress with attached green-and-brown scarf and dark brown jacket of tweed; Saks-Fifth Avenue

ALTMAN • BONWIT TELLER • SAKS-FIFTH AVENUE

SHOP-SNAPS

1. SAKS-FIFTH AVENUE 2. ATKINS

4. SAKS-FIFTH AVENUE

5. KURZMAN

3. BERGDORF GOODMAN

CAMERANEWS

The photographs on these two pages show the first autumn clothes to walk out of the shops—wool frocks and fur or wool coats

1. The brown-and-white novelty woollen coat-dress (upper left) has a white caracal scarf and beret; white gloves; Saks-Fifth Avenue

2. The soft green woollen dress (top, next to left) has a black faille taffeta scarf with dull gold stripes; Atkins

3. The clever costume at the lower left includes a shaved lapin jacket in honey-beige, a dress with a black wool skirt and a printed lamé bodice and scarf, and a little lapin beret; Bergdorf Goodman

4. This smart New Yorker (middle photograph) meets the first autumn days in a dress of brown jersey brightened by a white corduroy scarf and worn with a white beret and gloves; from Saks-Fifth Avenue

5. Black-and-white is still a favourite combination. Here, it is carried out in a soft black wool twill dress (upper right) with a white corduroy scarf tied Ascot fashion. The back bolero is smart; Kurzman

6. Warm bright red is the chic colour of the costume shown on the opposite page. The cloth coat is fitted at the waist-line and trimmed with brown beaver; red crêpe de Chine dress; felt hat; Jay-Thorpe

VOGUE GOES SHOPPING

AT this time of year, there always seems to be a lot of marrying and giving in marriage, and for those who are being torn asunder with the worry and the work and the wondering whether to choose lace or tulle for the veil, there is a new service, which has the whole exhausting, bewildering business docketed and put away in a file—in short, The Wedding Embassy, at 32 East Fifty-Seventh Street, run by Miss Marie Coudert Brennig, who gets around to the smartest weddings herself and knows just what is what.

This establishment will wrest an alluring trousseau for you out of the merchants, will plan your wedding reception, do all the arguing with the florist, and even arrange your wedding trip to Tasmania, Siberia, or whatever corner of the globe has caught your fancy, thus removing tickets from your attention. And may I add in large capitals, there is no charge to the bride for any of this, which fact, even if she accepts it as part of the rosy atmosphere that envelops her, Papa, at any rate, will appreciate. Anybody who has ever been married will realize the saving of wear and tear on nerves such a service as this would provide and will wish she had saved getting married for This Year of Grace 1930.

Weddings . Wedding-Gowns . Bags
Monograms . Girdles . Stockings
Dies . Luggage . Mannish things
Hunting Accessories . Pyjamas
Bracelets . China and Antiques

• The accompanying article tells about some of the discoveries Vogue has made recently while snooping around the shops. We've been east-side, west-side, all around the town, and we have scads more information, all equally exciting. So, if you have any shopping problems, why not write us about them?

JAY-THORPE

• Before I stop shooting my pencil off about weddings, I should like to observe in large succulent polysyllables that I think the bride who has her wedding-gown made at Herman Patrick Tappé's is a lucky girl. Besides getting a wedding-dress that can be variously described as "glamorous," "picturesque," "quaint," or just good old "smart," according to the type she picks, she will also receive a beguiling little mail-box for her new domicile, with intoxicating little cupids and billets-doux painted on the outside. This is a charming and quite touching offering, it seems to me, besides being what less sentimental and more material-minded individuals would call getting your money's worth.

• Turning with shouts of mercenary glee to that oasis for the well-dressed impoverished, the well-dressed parsimonious, and the well-dressed with explorer's hankerings, Macy's, I shall now dive into a paean of praise for their Accessory Shop, which is more or less bringing coals to whatever that place is where they don't need any.

But what I mean is they have just everything you crave in the way of gadgets and what-nots, for so little it's a shame not to walk off with at least half the shop. They have, for instance, a Worth bag that made me quite dizzy with predatory desires; it is big and roomy in a casual sort of way, banded (Continued on page 134)

FOUR MODELS FROM MACY'S

• Smart for street wear or, later, to wear under a top-coat is this dress of brown madiana cloth with a beige crêpe collar and a beige buckle on the brown leather belt. It is beautifully fitted, and the wrapped effect is particularly smart this season. Priced at less than forty dollars, this useful dress is an excellent choice for the woman whose income is limited

• Every wardrobe, large or small, needs an informal dinner-dress—a type of costume that most women wear even more than their formal evening gowns. A charming example is the dress shown at the left, of dark red lace with a double girdle of velvet in dark red and French-nude. The bolero back and flattering sleeves are smart, and the cost is under fifty dollars

• A suit is indispensable to the woman with few clothes, for it serves for travel, for spring and autumn wear, and at many other times. A very chic model costing less than forty-five dollars is this of light brown moussa cloth with a tucked gilet made of white linen. Other blouses and sweaters in harmonizing shades will lend variety to the model and to the wardrobe

• This afternoon frock is of dark brown satin—a material that will figure prominently in smart daytime wardrobes this autumn. A graceful bow ties at one shoulder, another on the opposite hip, and the neck-line is particularly becoming. The beauty of the fabric makes this dress seem moderately priced, for it may be obtained at less than seventy dollars

SMART FASHIONS FOR LIMITED INCOMES

THIS being the year for census taking, Vogue has emulated the government and gathered together a few statistics. A penthouse to penthouse campaign was made, and, at each door, the smartest woman present (who was seldom the richest woman) was asked just what her clothes philosophy was. We have become dangerously complacent since finding out that the statistics corroborate what we have always thought; which is, that there isn't a woman in the country who is rich enough to afford bad materials in her clothes. There are not many who can afford wardrobes based on more than two or three colours. There are almost none who can not have a costume suitable for each occasion. There is one in a million who has so much money that she need not plan her wardrobe before buying it.

The most extravagant and least useful dresses are invariably those bought under the pressure of a sudden change in the weather, a journey, or a grand invitation.

As we said, we were becoming dangerously complacent; every one agreed with us; we could retire to our fireside and play ping-pong the rest of our life—but—just as we were going down in the lift we suddenly realized our mistake—, we had talked only to the woman who was really well dressed.

We looked around for a badly dressed woman. There one was, an acquaintance, whom, for convenience, we shall call Mrs. E.

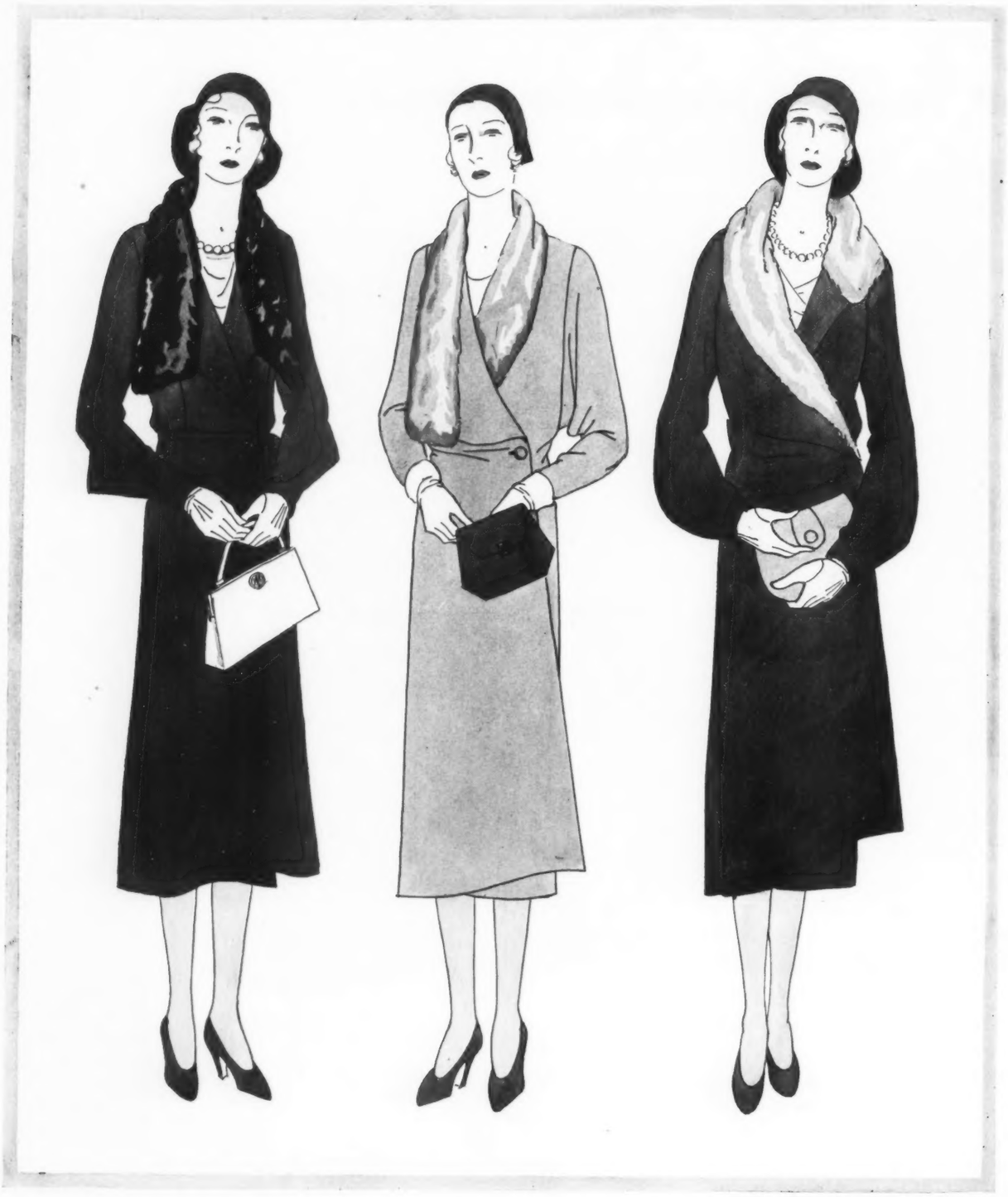
We asked her to tell us her philosophy of dress. (Continued on page 110)

WANAMAKER STERN WANAMAKER

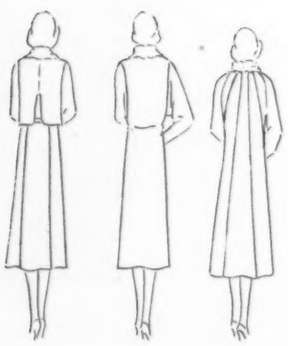
• Canton crêpe fashions this smart dress in Lucerne-green, a colour that looks well with a darker green coat or one in the red-browns that will be so chic. The jabot and buckle are in egg-shell, and the skirt is beautifully designed. The cost is under fifty dollars

• This dark brown kashmerita coat with a brown Persian lamb collar has a new silhouette with restrained lines that will be in the mode for several seasons. The price is less than one hundred and eighty dollars

• The black evening dress is the most useful in the evening wardrobe, for one can wear it many times without tiring of it or feeling that it has lost its freshness. The very chic model at the right is of black velvet and is beautifully fitted. The moulded bodice is cut very low in back, draped at the waist, and the skirt falls to the instep. The price is under seventy dollars



DESIGNS FOR PRACTICAL DRESSMAKING



COAT No. 5413—Forstmann's Kashmirita, a new dull broadcloth in black, fashions this coat with a collar of black galiak fur joined to the edge of the lapels. Seamings and a bolero back are featured. The set-in sleeves have flared cuffs. Designed for sizes 32 to 46

COAT No. 5412—Beaver is used on this attractive coat of Forstmann's wool velvet in green, to trim the one-sided lapel that continues in a collar at the other side. The sleeves are set into deep armholes and are tight at the wrists. Designed for sizes 14 to 20

COAT No. S3454—A beaver collar is a smart trimming for the fine, pebbly surface of this dark red Bochmann wool coat. There are seamings in the back, and the raglan sleeves flare above fitted wrists. The shawl collar is one-sided. Designed for sizes 32 to 44

THE FIRST PRINCIPLES FOR A WELL PLANNED WINTER WARDROBE

BY THIS time, our wardrobe for winter is no longer a remote prospect, but a matter for serious consideration in the immediate present. In the next few weeks, we will be acquiring the clothes that are to make us happy or miserable until spring. Let us learn our lesson well at the start, paying particular attention to the designs in this section. They constitute the "backbone" items, and they reflect the most significant fashion features of a very smart year.

First, a word about colours and fabrics. For town wear, nothing is smarter than black, especially when it is relieved by a dash of white, but dark and reddish-browns, blackish-greens, and dark reds and blues have great chic, also. Burnt-orange and rusty ochre are excellent for the open air. As to fabrics, your town coat will probably be of dull broadcloth or one of the new heavy, crêpy wools that are so smart. For dresses, as the wools grow sheerer, the silks grow heavier, each imitating the other, and both are liable to be façonné or finely patterned, in a new way. The recently revived satins are most important.

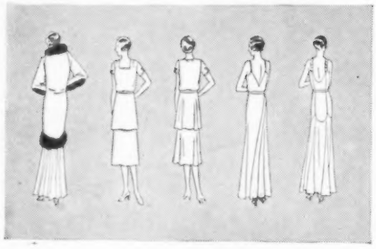
As soon as the basic colour scheme of your wardrobe has been decided upon, we come to that most-important-of-all garment—the coat. It establishes the key-note, and the rest must harmonize with it, for only by carrying out the ensemble idea in every detail can one be really well-dressed. This year, it will be an inch or so longer; it will be belted; it will probably have a deep, wrapped effect; it will widen slightly at the hem. Flat fur is the newest trimming. All of these points are illustrated in the models shown on these two pages.

Runabout dresses are simple and softly tailored and show the same general silhouette, with a great deal of emphasis laid on sleeves. Afternoon frocks are more formal, with quiet elegance. And, in the evening, the story is complete. There are heavier, richer fabrics—lamés, satins, velvets, and crêpes; colours that are rich and gleaming—and the same feeling of being gracious ladies.

COAT No. 5411—A very distinguished coat, made of Forstmann's Chonga in brown, has a becoming cape shawl collar that continues to the waist-line in back, where it is stitched over the belt. The coat has a wrapped front, and the belt is fastened with a large square buckle at the side—a new and interesting effect. The sleeves have shaped cuffs. This coat is excellent for town or country. Designed for sizes 14 to 20

S3453 S3452 5402

5403



DAY AND EVENING MODES

TO START THE NEW SEASON

Evening Wrap No. 5403—This is the new knee-length wrap, strikingly fashioned of Cheney's peony-red transparent velvet and black fox fur. Designed for sizes 32 to 46

Frock No. S3453 (Two views)—Several new autumn features appear on this frock: its black satin fabric, double-tiered skirt, white crêpe underblouse, and overblouse with bolero back. Set-in sleeves. Designed for sizes 14 to 20

Evening Frock No. S3452—The one-sided idea, expressed in a radiating gored section, gives a new look to this white dress of Mallinson's Klimax satin. Red carnations are a vivid splash of colour. Designed for sizes 14 to 20

Evening Frock No. 5402—Petal shoulder-straps, a princesse line, and a flared skirt assure the success of this crêpe frock of Onondaga's Onomaine. Designed for sizes 32 to 44

Ensemble No. S3455—Many of the newest features of the season are evident in this three-piece suit of Haas's wine-red Orientale, shown also at the right, below, without the jacket. The coat has shaped fronts and fur trimming, and the satin blouse has a simulated bolero. Designed for sizes 14 to 20

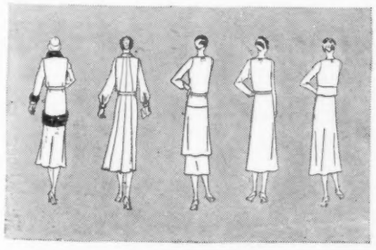
Frock No. 5406—White galiak fur collar and cuffs make this model of Forstmann's black Orioncrêpe a very effective frock for wear during the autumn. Designed for sizes 32 to 44

Frock No. 5404—This tunic frock has an original colour combination—a blue-fox canton crêpe tunic and a Patou-brown skirt. The sleeves are set in. Designed for sizes 32 to 44

Frock No. 5405—Green crêpe, Onondaga's Ononda, is used for this one-piece frock with deep armholes, epaulet shoulders, a narrow, buckled belt, and a tie. Designed for sizes 14 to 20

S3455 5406

DESIGNS FOR PRACTICAL DRESSMAKING



5404 S3455

5405

STREET COSTUMES OF NEW LINES AND NEW MATERIALS

Frock No. 5408—Cheney's Lyons velvet, which is very smart, is used for a frock with a scalloped collar-band and cuffs. Designed for sizes 14 to 20

Frock No. 5409—A tunic peplum, joined to the blouse, is featured on this one-piece canton crêpe frock; crêpe trimming. Designed for sizes 14 to 20

Frock No. 5407—A novel piqué collar trims this dress of soft light-weight wool with a tab extension over the wrapped skirt. Designed for sizes 32 to 44

Frock No. 5410—Black faille and shaved lamb fur fashion this frock. A single lapel has a fur band ending in a shaped scarf. Designed for sizes 32 to 44

GUE

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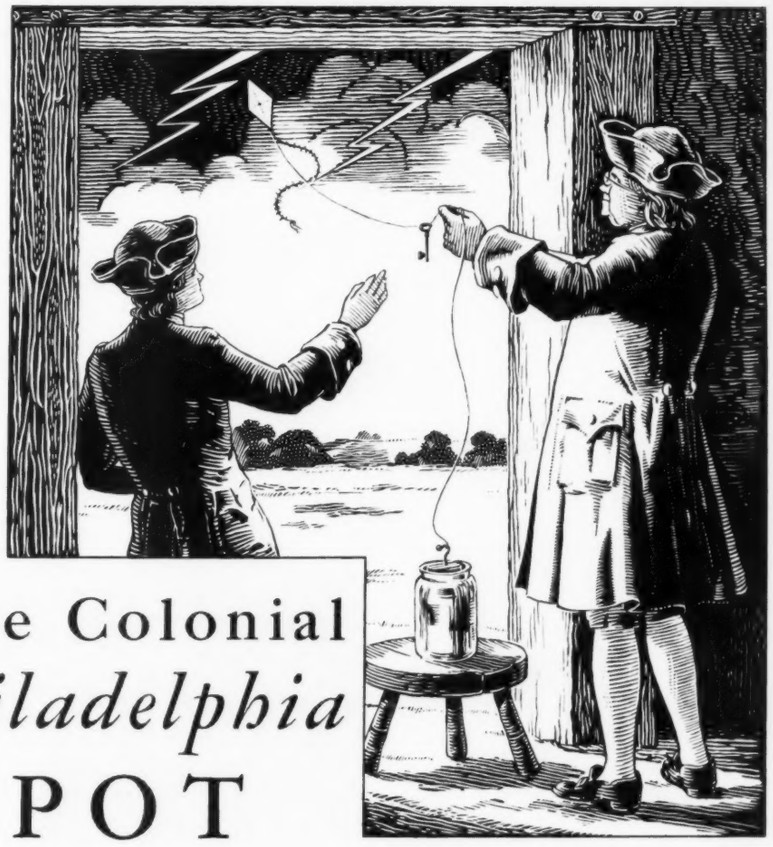
Franklin making his famous electrical experiment Philadelphia -1759



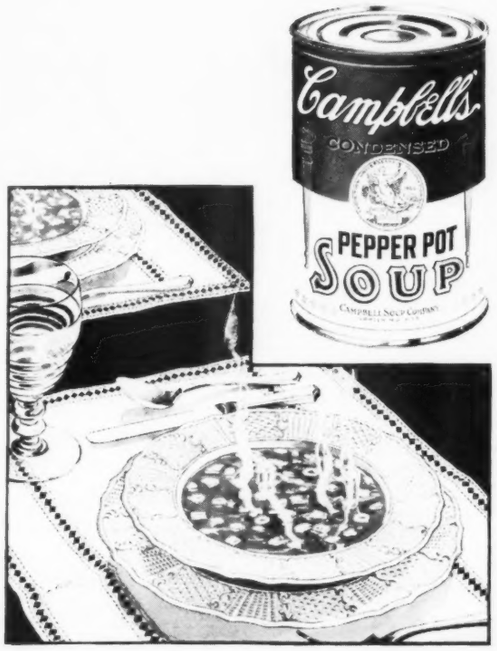
A favorite since Colonial days — — — *Philadelphia* PEPPER POT

No wonder Pepper Pot was the favorite soup of the substantial old Philadelphia Colonial gentry whence it originated. A thick, luscious soup, hale and hearty in its appeal; savory and gratifying to eager appetites.

Campbell's is the real Philadelphia Pepper Pot, made according to a famous old Colonial recipe. One look into its inviting depths, the first hearty spoonful is invitation enough to enjoy its unique savor again and again.

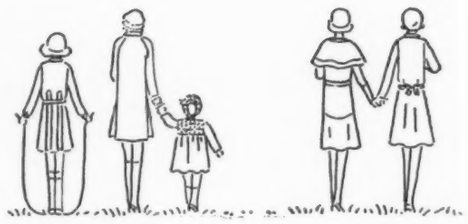
First, the stock, rich, velvety smooth and bland, brimming with bits of delicious meat. Literally loaded with diced carrots, potatoes and those wholesome macaroni dumplings. And quaintly seasoned with ground whole black peppercorns, and those famous old potherbs, sweet marjoram, parsley, savory thyme and sweet pimientos.

Here is a soup your appetite remembers, truly a dish to set before hungry men. Your grocer can supply you. 12 cents a can.



A MAN'S SOUP

MEAL-PLANNING IS EASIER WITH DAILY CHOICES FROM CAMPBELL'S 21 SOUPS



DESIGNS FOR PRACTICAL DRESSMAKING

3091 3092 3093

3095 3094

Frock No. 3091—Botany's wool crêpe, trimmed with Walther's plaid wool, makes this frock with front and back panels under pleats. Designed for sizes 8 to 14

Coat No. 3092—This princesse coat of Botany's dark green Velvedean—a suède-finished fabric—has front extension bands and pockets. Designed for sizes 6 to 14

Coat and Bonnet No. 3093—This silk crêpe coat and bonnet are quilted. Designed for sizes 6 months; 1 and 2

Frock No. 3095—Two tones are combined in this wool crêpe princesse frock with a circular flounce; cape with applied band. Designed for sizes 10, 12, and 14

Frock No. 3094—An inserted godet in the side front gives skirt fulness to this light-weight wool frock; shawl collar and wrist ties. Designed for sizes 10, 12, and 14

YOUTHFUL FASHIONS IN THE NEW SOFT WOOLLENS

Patterns may be purchased from any shop selling Vogue patterns, or by mail, postage prepaid, from Vogue Pattern Service, Greenwich, Connecticut; The Merchandise Mart, Chicago, Illinois, or 523 Mission Street, San Francisco, California; in Canada, 70 Bond Street, Toronto, Ontario. Prices of patterns are given on page 42

Gorham presents "THE HUNT CLUB"

The distinguished new 1931 Sterling inspired by the traditional elegance of the Hunt Breakfast

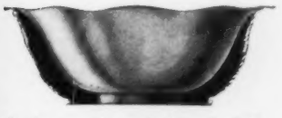
The New "Hunt Club" Sterling is as smart for the intimate dinner as for the most formal entertaining. Dinner knife and fork and tablespoon shown.

Coming home after the hunt at Harford—Harry I. Nicholas, M. F. H., in the lead.

Masters of these Famous Hunts

Harford . . . Middleburg
Norfolk . . . Onwentsia

. . . are now using the "Hunt Club" Sterling in their beautiful country estates



Gorham artists designed this beautiful punch bowl as a trophy for the Autumn race meeting of the fashionable Harford Hunt at Monkton, Maryland.

IN the sparkling elegance of the Hunt Breakfast, Gorham artists have found inspiration for this suave, distinguished new Sterling—the "Hunt Club."

Already, masters of the smartest hunts in America are using the "Hunt Club" pattern in entertaining at their magnificent country estates.

Among these renowned sportsmen-hosts are Harry I. Nicholas, Esq., Joint Master of Fox Hounds of the famed Harford Hunt—Daniel C. Sands, Esq., Master of Middleburg—Henry G. Vaughan, Esq., Master of Norfolk—Austin N. Niblack, Esq., Master of the Onwentsia Hunt.

Like the ceremonial of the hunt, Gorham's new "Hunt Club" is in the high tradition, inheriting from the elegance of silver created in the days of great manors and princely hospitality. Yet its clear, cool simplicity of line is as unimpeachably modern as the smart men and women who today ride to hounds.

When you see the "Hunt Club" Sterling at your own jeweler's, you will appreciate the elegance of decorative detail—notice in each lovely line the mark of the master . . . in subtle, long curve of knife handle . . . lovely contour of spoon bowl . . . delicate fluting of stem.

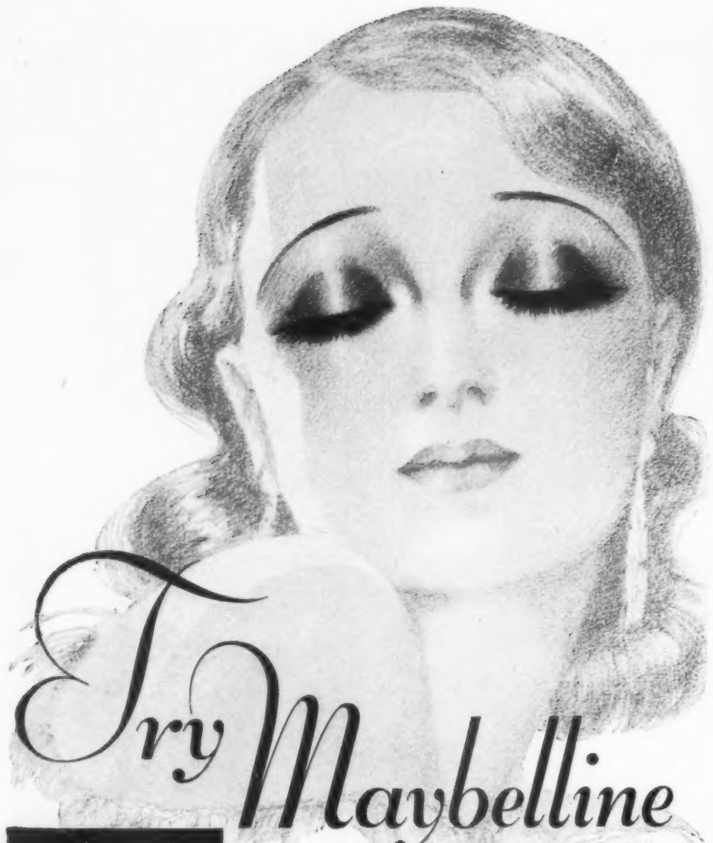
Yet Gorham's "Hunt Club" is quite within your means, for a complete service for eight may be bought for only $227. Beautiful hollow ware to match is also moderately priced. Each piece is identified by the name "Gorham" on the back or base.

Your own jeweler will gladly give you a beautifully illustrated 18-page booklet, "The Hunt Club," showing all the popular pieces in the new 1931 Gorham Sterling. Or send this coupon to The Gorham Company, Dept. J-10, Providence, R. I.

Name_____

Address_____

GORHAM



Try Maybelline

Eye Shadow

and

Maybelline Eyebrow Pencil

This delicately perfumed cosmetic *instantly* makes the eyes appear larger and intensely *interesting!* It deepens the color and imparts a wonderful brilliance that vivifies the expression, at the same time giving new loveliness to all the tones of the complexion.

Applied lightly for daytime use and with somewhat deeper shading in the evening, the four colors of Maybelline Eye Shadow are most effectively used as follows: Blue is to be used for all shades of blue and gray eyes; Brown for hazel and brown eyes; Black for dark brown and violet eyes. Green may be used with eyes of all colors and is especially effective for evening wear. If you would make the most of your appearance, a thrilling discovery awaits you in Maybelline Eye Shadow. Incased in an adorably dainty good-finished vanity at 75c.

Neatly lined, perfectly formed eyebrows—every woman desires them for the added expression they lend. They are not difficult to acquire with the new style indestructible Maybelline Eyebrow Pencil. You'll like this Pencil—you'll revel in its smoothness and cleanliness—it's so easy to use. Purchase one for your dressing table and one for your purse. Colors, Black or Brown, priced at 35c.

Lashes Appear Longer by Using Maybelline Eyelash Darkener

Dark, luxuriant lashes are essential to feminine beauty and Maybelline Eyelash Darkener is the choice of millions of women the world over. A few simple brush strokes of either the Solid or Waterproof Liquid form and the magic of Maybelline Eyelash Darkener is achieved instantly. This easily applied, perfectly harmless beauty aid, in Black or Brown, will delight you, particularly when applied after Maybelline Eye Shadow. Price 75c.

MAYBELLINE products may be purchased at all toilet goods counters.

MAYBELLINE CO., *Chicago*

Maybelline

EYELASH DARKENER - EYE SHADOW - EYEBROW PENCIL

MARTINUS ANDERSEN

ON HER DRESSING-TABLE

THERE is, in every country, a small group of experienced specialists in beauty who are known only to their own exclusive followings. Indeed, these specialists are regarded so much in the light of "finds" that their clients are inclined to keep their names carefully to themselves, and their work and preparations are not known to the general public. Such a specialist is Lola Casnati, who, by her unique methods and preparations has created for herself a distinguished clientele and has sold her preparations only directly from her New York office in East Fifty-Fifth Street. Now, the fundamental items in her series of preparations, four in number, are to be introduced in a limited number of shops.

The Casnati preparations include "Émirante," a cleansing liquid; "Crème Pénétrante," a cream for use at night; "Cypris," a finishing liquid; and "Fermo-Derm," a facial rejuvenator; Wanamaker

A BEAUTY QUARTET

The first of these preparations is "Émirante," a cleansing liquid which is wonderfully refreshing and stimulating, but which possesses just enough of a bland oil to keep it from having a drying effect. It removes all make-up and soil swiftly and thoroughly, penetrating into the pores and purging them of unclean content by dissolving hardened matter and dirt. This tonic cleanser has the appearance of liquid emeralds, and, surely, if emeralds had a fragrance, it would be the clear, minty one of "Émirante."

"Crème Pénétrante" is a smooth, penetrating cream which gives an immediate impression of perfect blending—all of these preparations convey even to the lay person an idea of purity and fineness—and which is intended to penetrate beneath the surface and impart nourishment and vitality to the underlying tissues. It is allowed to remain on at night, after the skin has been carefully cleansed. "Cypris" is a milky liquid with a very light fragrance that serves as a foundation for powder and protection for the skin. It leaves a smooth, pearly finish that seems a veritable part of the skin, rather than something that has been provided by a supplementary preparation.

The basis of all the Casnati treatments is a preparation known as "Fermo-Derm," which is of the consistency of heavy cream and is of two varieties, numbers 1 and 2, that are used to supplement each other. They are applied over the entire face, in four coats, one on top of the other. Full directions for use accompany these jars, and, as is always the case in corrective preparations, they should be read and followed carefully. This preparation has a remarkable faculty of reviving the skin. It draws impurities from the pores as though by a magnet and arouses the circulation, so that the complexion acquires a new glow and freshness. To be correctly applied at home, "Fermo-Derm" requires a camel's-hair brush, a full hour of time, and not a small original investment of money, but it is one that yields a satisfying return in results. These Casnati preparations are available at Wanamaker's, in New York, and at the toilet-goods counters in a number of leading department shops throughout the country.

Eye make-up, which has hitherto been regarded as rather a special department of cosmetics, for that somewhat limited number of people who could "get away with it" well, has, to-day, become an accepted part of smart *maquillage*, and women are adding eye shadow and eyelash darkener to their list of indispensable cosmetics. Maybelline, one of the pioneer firms in creating eye make-up, has introduced a new group of eye shadows in paste form. This is available in black, brown, green, and blue, in trim metal cases with mirrors in the top. Remember, in choosing your colour, that the shade that complements the natural shadows beneath the eyes, rather than matches the shade of the eyes themselves, gives the most flattering effect. The Maybelline eyebrow pencil is in a practical, economical guise, since its point is renewed by removing a strip of the outer wrapping at the end, in the manner that is employed with large coloured pencils, and the liquid eyelash colouring is clear and lasting. These are obtainable in any number of shops.

A VERSATILE SALON

In many of the successful hair salons, the personal following of the head of the establishment has created the nucleus of success, and the impression of personal service is carried throughout every phase of the work. Such is the case in the salon of Paul of Fifth Avenue, where each client has the satisfactory feeling of being assured, not only of excellent service, but of feeling entirely at home in a pleasant atmosphere. In this establishment, every latest example of permanent wave development is to be found. Here, among many others, is a machine that permits (Continued on page 138)

"Beauty is Romance" says Mrs BIDDLE STEWART

"Beauty is romance, and romance is youth! To cherish youth, to live for beauty is the sure way to make your heart's desire come true. A radiant young girl, a beautiful woman is a magnet for romance," says Mrs. Biddle Stewart.

CHARMING young favorite of society in New York and Philadelphia, Mrs. Biddle Stewart is so romantic that her friends call her the "Fairy Princess." Tall and slender, she has the idyllic beauty of youth.

You notice her exquisite complexion the moment you look at her . . . its enchanting ivory pallor in vivid contrast with the cherry of her lips.

"A fresh, clear, youthful skin," she says, "is essential to beauty," and it is true.

Of course she uses Pond's! For, as she says, "Pond's is the easiest method of home care.

"There is the delicious Cold Cream for cleansing," she adds, "to keep the skin flower-fresh and satin-smooth . . . the dainty Cleansing Tissues to remove the cream immaculately . . . the bracing Skin Freshener to banish oiliness and bestow a lovely natural color . . . and the exquisite Vanishing Cream for powder base—a true hand-maiden of romance," says Mrs. Stewart with her winsome smile, "for it keeps one's nose from ever looking shiny—one's hands always velvet-white."

Yes, a lovely skin is truly the ensign of romance. That is why Pond's Method, with its four simple steps, is such a success.

During the day—first, for thorough cleansing, generously apply Pond's Cold Cream over face and neck, several times. Pat in with upward, outward strokes, waiting to let the fine oils sink into the pores, and float the dirt to the surface.

Second—wipe away all cream and dirt with Pond's Cleansing Tissues, soft, super-absorbent.

Third—dab skin with Pond's Skin Freshener to banish oiliness, close and reduce pores.

Last—smooth on Pond's Vanishing Cream for powder base, protection, exquisite finish.

At bedtime—never fail to cleanse with the Cold Cream and wipe away with Cleansing Tissues.

Lovely women use Pond's four delightful preparations to keep the skin always at its best . . . Cold Cream for cleansing . . . Cleansing Tissues to wipe away the cream . . . Skin Freshener to do away with oiliness . . . Vanishing Cream for exquisite powder base.

SEND 10¢ FOR POND'S FOUR DELIGHTFUL PREPARATIONS
POND'S EXTRACT COMPANY, Dept. J, 110 Hudson Street, New York City

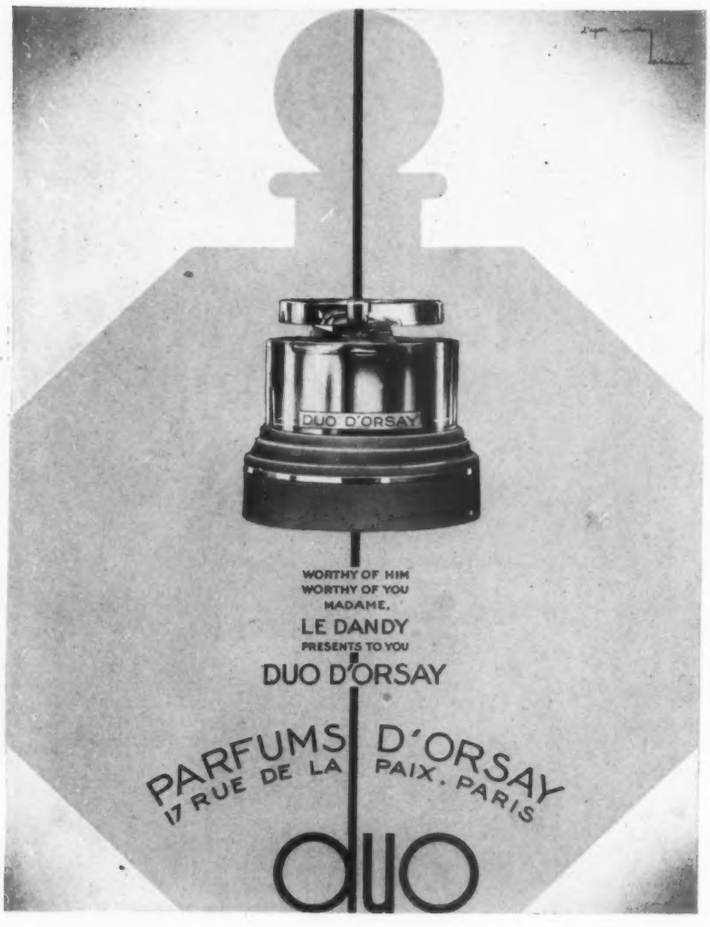
*Name*_____ *Street*_____

*City*_____ *State*_____

Copyright, 1930, Pond's Extract Company

Le Dandy d'Orsay

The contribution of Paris to the exotic requisites of the connoisseur.



Duo d'Orsay

The romance of yesterday blended with the sophistication of tomorrow.

IMPORTANT PARTS OF AUTUMN CHI

HAT SET No. 53 Two hats, mode of autumn chic, u included: a twe hat, with a section crown and shape brim, and a vel beret. Design for sizes 21 to 2

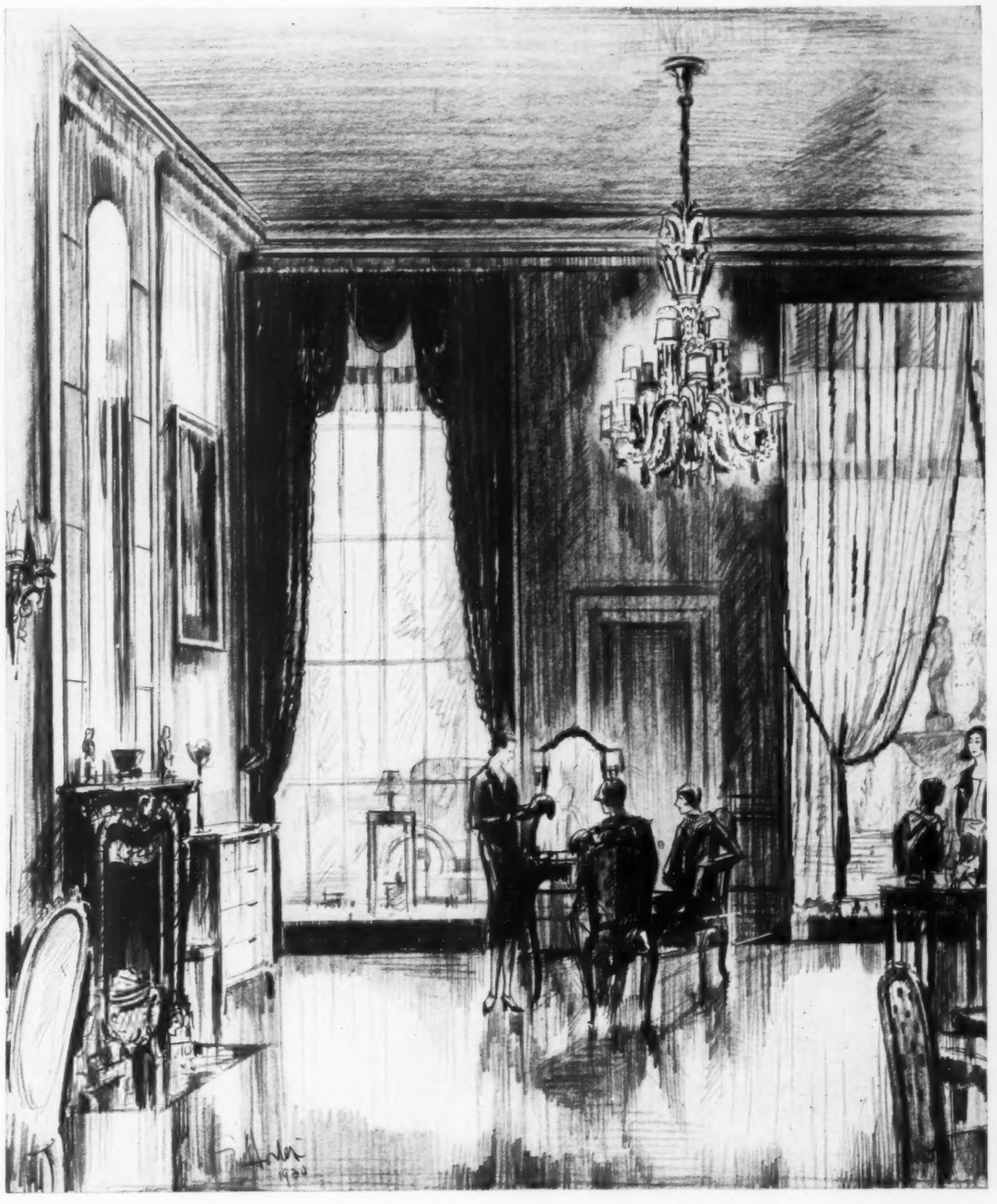
TUNIC BLOUSE No. 5400—Canton Crêpe makes this blouse with a pleated section and a scarf collar. Designed for sizes 32 to 44

COAT SLEEVES No. 5401—The set consists of five styles: 1. A regulation sleeve with a flare cuff, suitable for broadcloth; 2. regulation style with shaped flare set on in a pointed line below the shoulder, for cashmere; 3. a flared oversleeve with tight-fitting undersleeve, for suède cloth; 4. a sleeve puffed and shirred below the elbow and joined to a shaped cuff, for velours; 5. a regulation sleeve with a deep cuff, flared above a snug-fitting wrist, for velvet. All five types are important in the mode. Designed for sizes 11 to 14 inches arm measure

☆

"*Buy Your Clothes Wisely*"

SAY BERGDORF GOODMAN . . . ON THE PLAZA

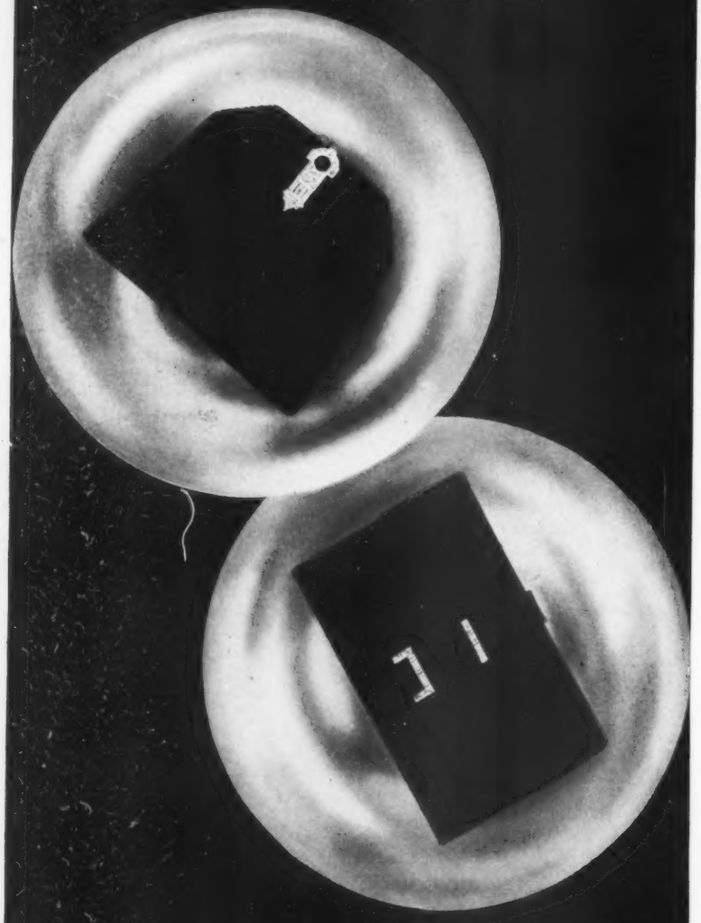


This season, no fashion-wise woman will tolerate extravagance. She will commence her fall wardrobe with a study of the Bergdorf Goodman fall collection. For, Bergdorf Goodman clothes are a smart economy. Their quality, their workmanship, and . . . above all . . . their sound style enable women of fashion to wear them happily twice as long as less critically-created things.

BERGDORF GOODMAN

NEW YORK

NAT LEWIS PURSES

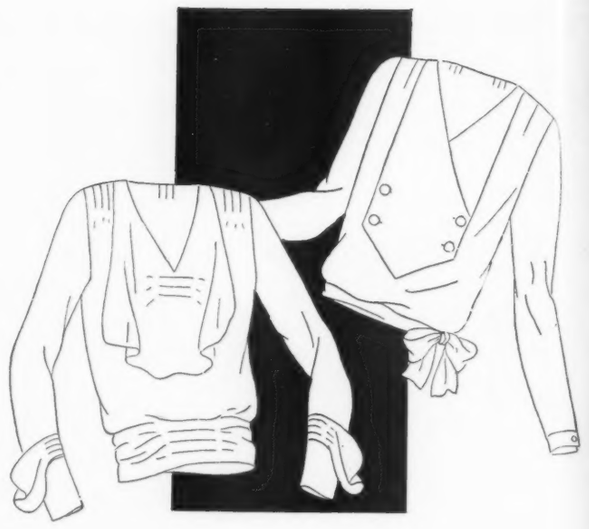


Baby kid suede or dull calf. Clasp marcasite on sterling silver with Baguette Ornamentation $12.50

Shiny kid suede or dull calf. Baguette Ornamentation. Contrastingly lined with satin. $17.50

Available in all Autumn Colors
Obtainable at exclusive shops in every city in America.

nat lewis
wholesale corporation
578 madison avenue
new york



FASHIONS FOR LIMITED INCOMES

(Continued from page 97)

Either of these blouses (Designs No. 5371 and 5381) would be smart complements to the brown moussa suit that is illustrated on page 96

"I haven't any," she said. "It depresses me to think of clothes. You can't dress well without a lot of money."

"But you do wear clothes," we argued.

"Yes," she replied, "I need some right now, but I haven't time to go all around town looking for them, nor can I afford to go to the expensive places. I suppose, this year, I'll just buy the first thing I see, as usual. I saw a pretty hat yesterday, which was new looking. It was black velvet with a large turquoise bow to one side."

"What colour is your winter coat?" we asked.

"Why, I don't know," she replied. "I shan't need one for a month, but I think I'll get brown. It looks best on me since I have brown eyes."

"Of course, you'll get another coat to wear with the black-and-blue hat," we said.

"Why, no. I can afford only one," she replied.

"And yet, you would buy a hat you can wear only a month," we cried.

Our victim hung her head, we felt cheerful—our life work was not finished.

"Meet us at ten to-morrow," we said. "You're coming shopping with us."

"Where?" she asked, badly frightened.

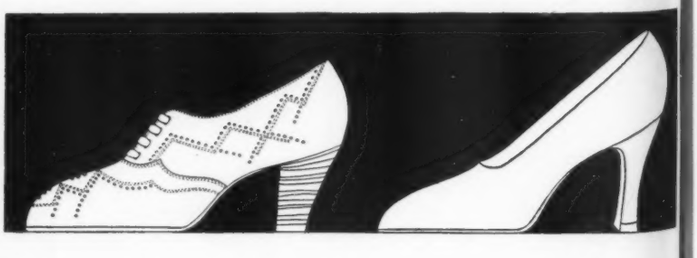
"Nowhere you haven't been before," we replied. "To the department shops, but, like generals, we shall plan our campaign first. You must think carefully and tell us how you expect to spend the winter."

On the way downtown, next morning, she told us that she looked after her housekeeping, went shopping every day, lunched with women friends, played bridge, went to the theatre, and occasionally to a dance or a concert. Sometimes, she and her husband visited her parents in a near-by city.

We decided on brown as the dominant colour for her daytime wardrobe, since it is not only becoming to her, but very smart this autumn.

Our first and most important purchase was her winter coat, which we found at Stern's. She was delighted at being able to buy one for less than one hundred and eighty dollars. It is made of heavy kashmerita in a very dark shade of brown and has a warm, wide collar of brown Persian lamb, which is one of the smartest furs this season. The silhouette is straight, although it is really cut to fit the figure slightly at the waist-line. The restraint and lack of exaggeration shown in the design will make it wearable for several seasons. (This model is illustrated on page 97.)

At first, she wanted to buy another coat that was equally smart, but we persuaded her to reject it because the sleeve was complicated by a wide band of fur applied at the elbow. This made it impractical to wear a second or third winter, since the fur would become rubbed and the sleeve would be too easily remembered as of this season's vintage. (Continued on page 114)



This dark brown calfskin shoe with a solid leather heel is an excellent model for general wear; Stetson

Opera pumps of brown kid are a useful item in the wardrobe illustrated on pages 96 and 97; Stetson

BEAUTY FOR YOU..

HELENA RUBINSTEIN has just returned from Paris with new notes on make-up and interesting information on how to overcome the penalties of exposure—dry, parched skin, squint lines, the weatherbeaten look. She invites you cordially to visit her at her Salons for consultation ... If your summer sojourn has meant health at the expense of your beauty, you will welcome this opportunity for authoritative and timely advice. + + + + +

If you have let the sun age your skin, and life steal the bloom from your beauty, there is one who can reclaim for you your youth and loveliness, one whose name is a symbol of beauty throughout the world—Helena Rubinstein.

Helena Rubinstein brings you beauty swiftly, surely, for she has devoted her life to studying skins and their reactions to climate the world over and she has discovered scientific answers to their every need.

The instant you use her celebrated creams and lotions, you sense their beauty-building powers. You feel them molding relaxed contours back to youth, clarifying the pores and youthifying starved tissues. You know that they are awakening your beauty!

If you are beauty-wise you will put these creations to the test. For only then will you benefit by them and only then can you realize why in a world overcrowded with beauty preparations, the creations of Helena Rubinstein remain supreme!

Helena Rubinstein has outlined below a number of treatments which are as interesting as they are efficient. Among them you will find the answers to your beauty needs.

HELENA RUBINSTEIN · *World-Acclaimed Beauty Authority*

BEAUTY TREATMENT FOR THE FASTIDIOUS

Cleanse with Water Lily Cleansing Cream—it contains the youthifying essence of water lily buds. 2.50, 4.00

Youthify with Youthifying Tissue Cream, the perfect corrective for dry, lined, aging skin, especially around the eyes. Unequalled for erasing crows'-feet. 2.00, 3.50

Extrait, the gentle anti-wrinkle lotion, lifts away fatigue from face and eyes. 2.50, 5.00 Complete Beauty Treatment from 7.00

If your contour is relaxed, brace with Georgine Lactee—it restores the clean-cut facial outline of youth. Marvelous for puffiness under the eyes. 3.00, 6.00

A QUICK BEAUTY TREATMENT
Also excellent for young skins

Cleanse with Pasteurized Face Cream, the soothing, cooling, molding cream—the only corrective cleanser for oily and blemished skin. 1.00. If the skin is dry and sensitive, cleanse with Valaze Cleansing and Massage Cream. 1.25

Clear and refine the skin with Beautifying Skinfood, a beauty necessity to all skins. Erases light tan and freckles, restores radiant transparency to sallow, muddy skin. 1.00, 2.50

Brace the skin and close the pores with Skin-toning Lotion. For dry and sensitive skin use Skin-toning Lotion Special. 1.25 each. Complete Beauty Treatment from 3.25

Erase stubborn freckles and tan with Valaze Freckle Cream. It does not dry the skin! 1.50

Banish blackheads, refine large pores with Beauty Grains. All skins, especially oily skins, have real need of this super-wash which goes so much deeper than soap. It leaves the skin immaculate, velvety. 1.00. Blackhead Open Pore Paste Special, the ideal wash for thin, sensitive skin. 1.00

To correct shiny nose and oily skin, use Liquidine. This unique creation dissolves imbedded dirt, refines large pores and imparts to the skin that smart dull finish. Indispensable to correct grooming. 1.50

GLORIFY YOUR BEAUTY

with the magical cosmetic creations of Helena Rubinstein. Here are Foundations that protect and enhance beauty. Powders, Rouges, Lipsticks that mirror nature so beautifully they become a flattering part of you. Back of the superb quality and the perfect becomingness of these creations is the science and art of their originator.

Water Lily Powder is clinging, subtly fragrant and flattering. 1.50. Enchanté Powder creates instantly the illusion of wondrous loveliness. 3.00

Enchanté Lipstick is soothing, indelible and ravishing in tone. 3.50

Persian Eye Black, the super-mascara leaves the lashes silky soft, and it stays on! 1.00, 1.50

The creations of Helena Rubinstein are obtainable at the salons and the better shops where qualified assistants will aid you in selecting the correct preparations for your skin.

INDIVIDUALIZED BEAUTY TREATMENTS

The Salons of Helena Rubinstein are famous throughout the world for their individualized treatments and preparations—treatments for every age and every imperfection of skin and contour. Besides being a genuinely aesthetic experience a Helena Rubinstein treatment is a marvelous opportunity to discover one's most beautiful self. It is both chic and wise to book for a course of treatments now to prepare your beauty for the approaching season. Even one model treatment will start you on the right road to beauty.

PARIS CANNES CHICAGO

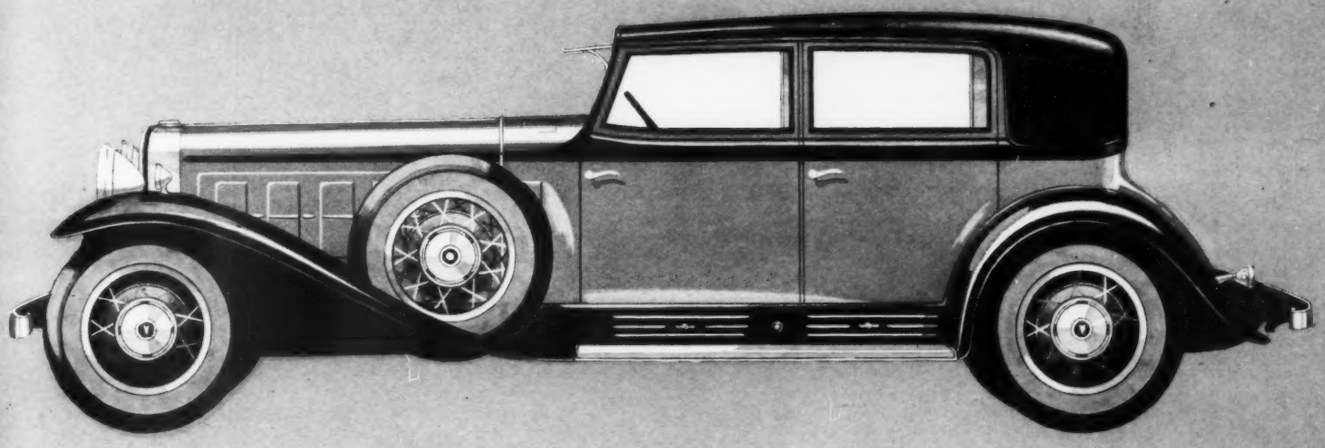
helena rubinstein

LONDON MILAN TORONTO

8 East 57th Street, New York

BOSTON PHILADELPHIA DETROIT

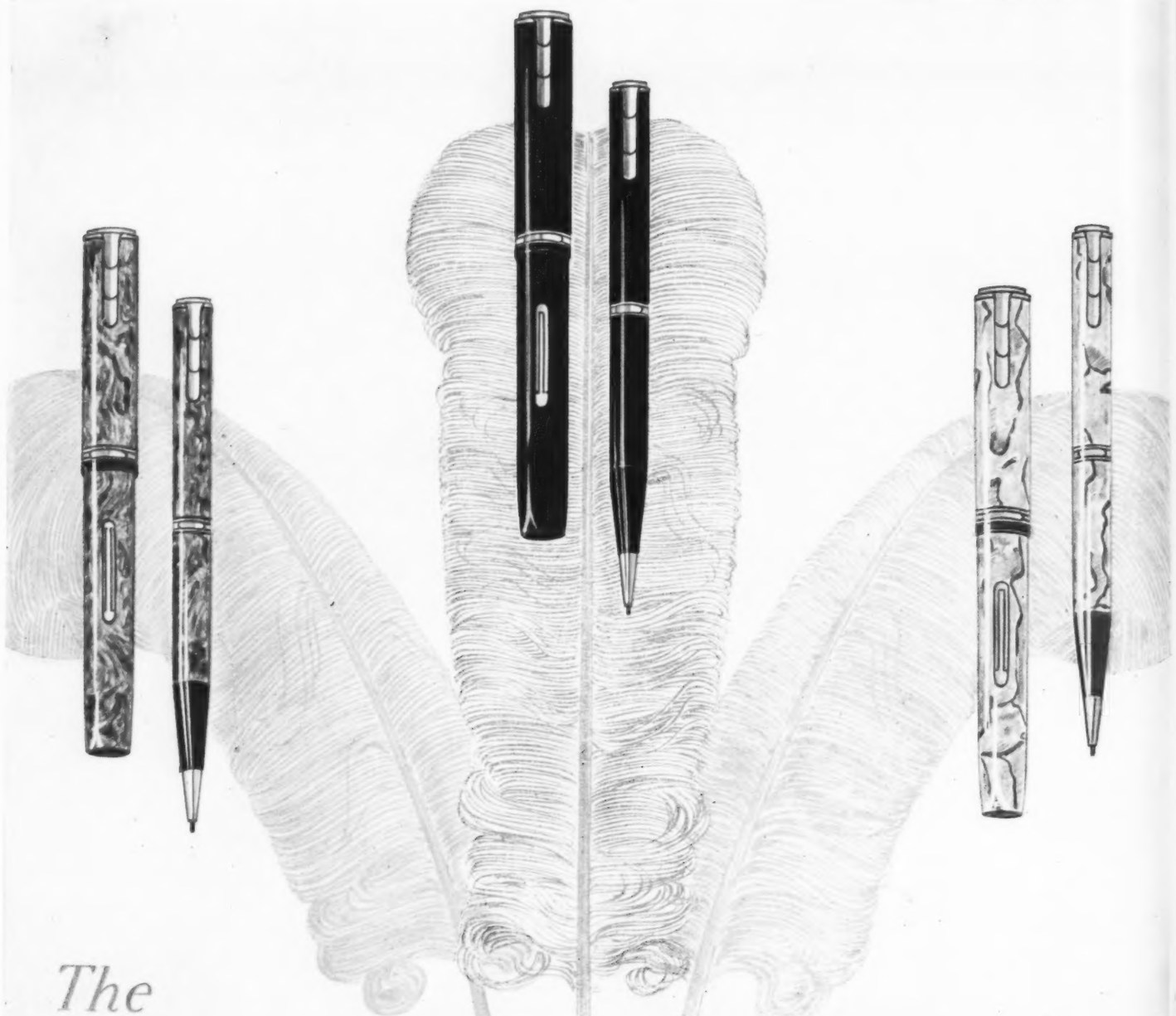
AT ALL GOOD TOILET COUNTERS THROUGHOUT THE COUNTRY AND ESPECIALLY IN NEW YORK AT LORD & TAYLOR—WANAMAKER'S—SAKS, FIFTH AVENUE—STERN BROTHERS



SIXTEEN CYLINDERS

In the Cadillac V-16, personal preferences, affecting even the major features of styling, may have free and distinctive expression . . . The bodies are of many types, custom-built and elaborately finished, and all highly individualized

CADILLAC MOTOR CAR COMPANY DIVISION OF GENERAL MOTORS



At last! . . the pen women have always wanted — Waterman's Lady Patricia

A pen lovely as her jewels! Smart as her costume • First and foremost, it's a *woman's* pen. Created and styled for her smaller grip — her sense of nicety — her costume requirements. A pen as fine as men enjoy in Waterman's *Patrician.* A smart, modern *clasp* replaces the masculine clip — locates the *Lady Patricia* instantly in even the most crowded handbag—and adds immeasurably to this pen's good looks.

Women demand not only efficiency, but something they are proud to carry around with them. And so the *Lady Patricia* was designed!

Feminine as her powder puff, colorful as her costume jewels—a true Waterman's for service, with pen point to suit *any* hand!

Why women want to get their hands on Lady Patricia • it pops right into a handbag, and clasps securely in the neatest way • it has a modern clasp—very decorative, (not like the clip on a man's pen!) • it has a shorter cap, and a barrel formed to a woman's grip • it comes in the charming colors that look best with women's costumes.

In Persian—a flame and emerald and purple composition with all the fire of a fine black opal.

In Jet — Night black with sparkling trim — always a stunning combination — always in the height of good taste.

In Onyx—a soft creamy background with tawny henna markings etched against it.

The Lady Patricia is boxed charmingly at $5.00. And a small graceful pencil to match is $3.00.

Every Waterman's is guaranteed forever against defects. Service Stations are maintained at the addresses below for the purpose of making good our guarantee and for servicing our pens as required.

Waterman's

L. E. Waterman Company
191 Broadway, New York • • 129 South State Street, Chicago • • 40 School Street, Boston • • 609 Market Street, San Francisco
263 St. James Street, Montreal, Canada

AN UNCARED-FOR SKIN IS THE EASY PREY OF WRINKLES

SHE had a pretty face, but such a heedless young head! She gave her skin the most haphazard care. She wouldn't spend five minutes a day to keep her youth. Soon there came fine little lines at the corners of her eyes and mouth. And while she was beginning to think that perhaps she might do something about them —some day—those little lines swiftly spread and deepened into ugly wrinkles, obstinate wrinkles that made her look old.

That is what always happens if you neglect your skin. Wrinkles have no respect for youth. They snatch away beauty whenever they find it unguarded. Wrinkles are not caused by time alone. You can keep your face smooth and lineless despite the passing years, if you will only give your skin a little daily care.

Dorothy Gray evolved scientific preparations that ward off the ageing wrinkles. These preparations have proved successful in actual treatment in the Dorothy Gray salons. So that you may readily use them at home, these same preparations are sold at leading shops everywhere. Ask or write for the Dorothy Gray booklet on scientific home care of the skin. And begin, tonight, using: *Dorothy Gray Cleansing Cream, Dorothy Gray Special Mixture* (if your skin is normal or dry), or *Tissue Cream* (if your skin is oily or your face plump), or *Special Skin Cream* (if your face and throat are thin), *the Dorothy Gray Patter, Dorothy Gray Texture Lotion.*

DOROTHY GRAY

Dorothy Gray Building

683 Fifth Avenue, New York

© 1930. D. G.

PARIS CHICAGO LOS ANGELES SAN FRANCISCO ATLANTIC CITY

Mrs Franklin inc.

Particularly smart is this coat of imported basket weave tweed in rust color, with flattering collar of raccoon . . . The dress is of matching flat crepe . . . A delightfully wearable costume for town and country.

NEW YORK · 16 EAST 53rd ST. ● PHILADELPHIA · 260 SOUTH 17th ST.
CHICAGO · 132 EAST DELAWARE PLACE ● PALM BEACH
BOCA RATON ● BAR HARBOR ● YORK HARBOR ● WATCH HILL

FASHIONS FOR LIMITED INCOME

(Continued from page 110)

She promised that, if she felt an irresistible urge for something extreme in the future, it would be a hat, never a coat, the most expensive item in a wardrobe.

She demurred a bit when we told the taxi driver that Macy's was our next stop.

"I know it's a splendid shop," she said. "But it's so vast that I feel confused there. Trying to find a frock among so many is like looking for four-leaf clovers."

"Macy has thought of that, too," we countered. "And that's why we're going to the department that is known as 'The Little Shop.' There, you will see excellent copies of French models, as well as Macy's own designs at prices no husband could object to. Tucked away up one side on the third floor, one may sit in a comfortable armchair and have a cigarette while seeing the models."

TO GO UNDER THE COAT

For Mrs. E. to wear, first as an autumn street dress and later under her top-coat, we bought a dress of light brown madiana cloth with a collar and touches in beige, beautifully fitted, and belted with brown leather (illustrated on page 96). The cuffs are particularly intriguing since they may be worn open to give a graceful flared movement at the wrist or trimly wrapped around and buttoned. Its price was less than forty dollars.

For the afternoon, we chose a dress of brown satin as dark as her coat, with a graceful bow of the material on one shoulder and another at the waist (also shown on page 96). A choker of yellow crystal will give a bright colour note. The price was low for a frock of such beautiful material, being less than seventy dollars.

Her next need was for a dress to wear when dining at home and on occasions when she did not wish to feel really dressed. A frock of dark red lace, double belted with red and nude coloured velvet, was exactly right and cost less than fifty dollars. It is made ankle length and has a bolero and charming short sleeves. We decided that a coral necklace would lend chic since it would echo the light colour note at the waist-line. (This is shown at the left on page 96.)

"What am I to wear right away?" the doubtful Mrs. E. demanded. "I haven't anything for the trip to Boston next week."

"A suit, of course," we replied. "We consider that one is absolutely indispensable to the woman with few clothes. It may be worn on the street during the autumn and the spring. It is needed for travelling. Worn with a sweater, it serves in the country and, with a smart blouse, for luncheons in town."

We selected one on the spot (it cost less than forty-five dollars) of moussa cloth in a shade of brown lighter than the top-coat, but suitable to wear under it, particularly as two tones of the same colour will be much used this winter. (This is illustrated next to the right on page 96.) A beautifully made gilet of handkerchief linen came with it, but Mrs. E. will also buy a pull-on sweater in brown and yellow, which we saw priced at less than fifteen dollars among the large and gay assortment at Dobbs. A silk muffler checked in brown and topaz, worn folded like a stock, will give a chic accent to this costume.

Since she likes to sew, she will find further variety by making a blouse of beige satin by Vogue pattern No. 5[illegible]. Really well made blouses are neces[illegible]sarily expensive in the shops, and, [illegible] hand-work is a new note in autu[illegible] fashions, it is the greatest of econo[illegible] to make one's blouses at home.

With the help of a dressmaker, [illegible] E. is going to make, also, her [illegible] black velvet evening wrap by Vo[illegible] pattern No. 5403. She could never a[illegible]ford one of a fine material unless [illegible] did, and a wrap is not difficult to [illegible] The collar will be of soft white la[illegible] which she can buy by the yard [illegible] Stern's or Lord and Taylor's. If ev[illegible] one realized how easily and inexpe[illegible]sively an evening wrap can be ma[illegible] no woman would ever be seen incon[illegible]gruously dressed in an evening fro[illegible] and a daytime coat.

Before leaving Macy's, Mrs. [illegible] bought two pairs of brown hand[illegible] stitched suède gloves long enough [illegible] wrinkle over the cuffs of her sleeve[illegible] They are copies of those made b[illegible] Worth and cost one-fourth of what [illegible] paid for the originals in Paris.

In the millinery salon on the seco[illegible] floor, she ordered a dark brown beret[illegible] which will be fitted to her head. [illegible] will cost less than fifteen dollars. She is overjoyed, since she had never believed before that you could have a hat made to order without mortgaging the old homestead.

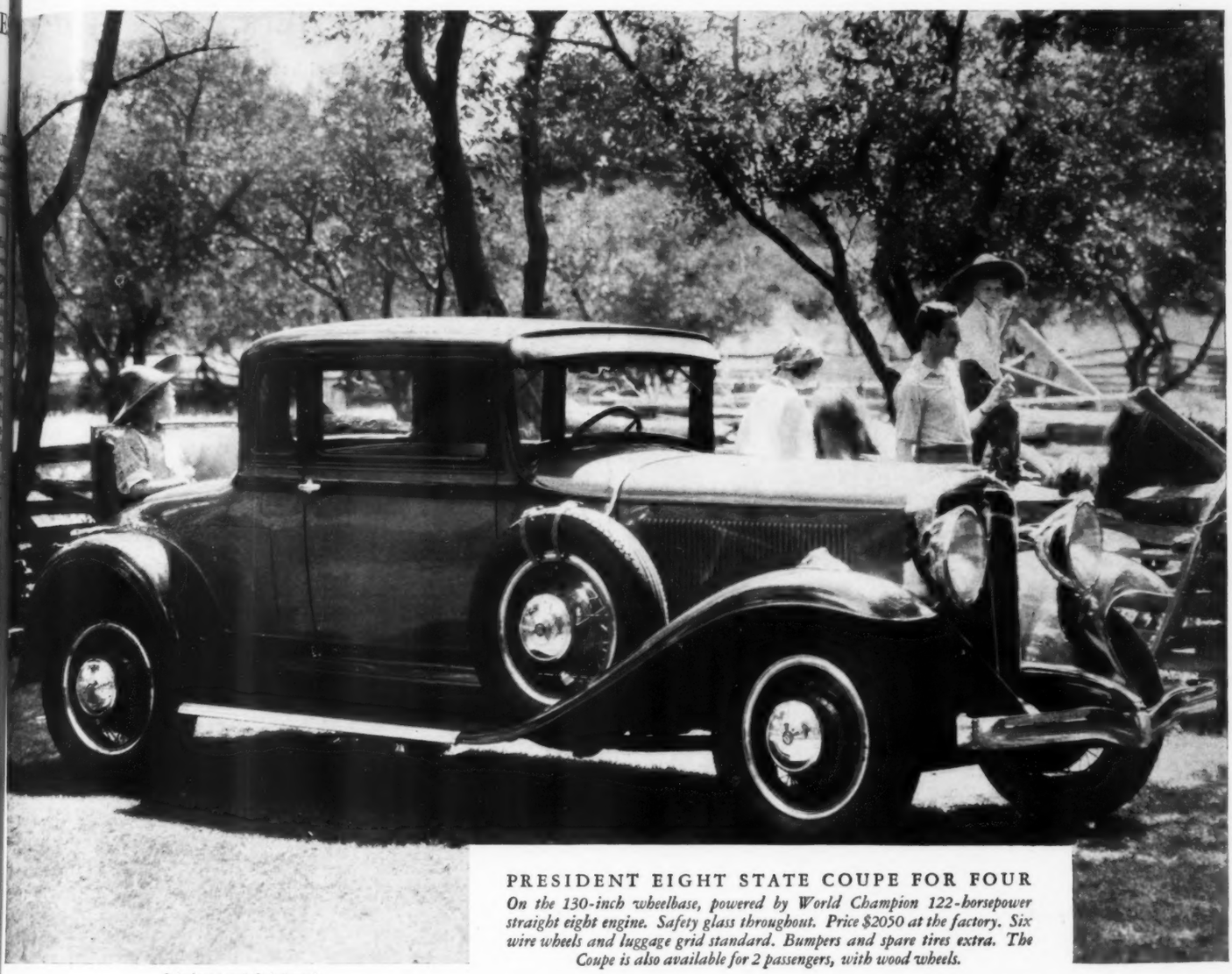
FOR FORMAL EVENINGS

We went next to Wanamaker's to look for an evening dress, which will be the only one in Mrs. E.'s wardrobe, but which she won't mind wearing many times, as it is made of black velvet and is so well fitted that she looks her best in it. The bodice is moulded to her figure, and the skirt falls in graceful folds to her instep. The bodice is gathered and draped at the waist-line in the back and is cut very low. We were greatly relieved to find that the price was less than seventy dollars, for, after trying it on, Mrs. E. would have been miserable without it. (It is shown at the right on page 97.)

We also found a dress of canton crêpe in Lucerne-green, which tones beautifully with the brown top-coat. Mrs. E. really could get along very well without this extra dress, but she looked so charming in it that we yielded to her arguments. She reminded us of how little she had paid for the other frocks and that the same accessories would do for them all. Besides, it cost under fifty dollars. (It is shown beside the coat on page 97.)

Her allusion to accessories reminded us that she had not, as yet, bought any shoes, but when we started forth in search of them, our heretofore gentle pupil refused to follow and turned into Stetson's shop on Madison Avenue. We followed her and were delighted that we had, for it meant a discovery. Of course, we had always known that Stetson made practical daytime shoes and sold them at moderate prices, but we did not realize that it was possible to find there copies and adaptations from the best French bootmakers, such as Ducerf-Scavini, Marouf, and Julienne. We questioned the clerk and found that this new development is due to the excellent taste of Miss Marion Taylor, one of the leading fashion experts of the country, who selected the models for this new line of Stetson shoes.

For general use, we selected low-cut Oxfords in very dark brown calfskin with solid leather heels and, for afternoon, opera pumps of brown kid. Neither pair (Continued on page 126)



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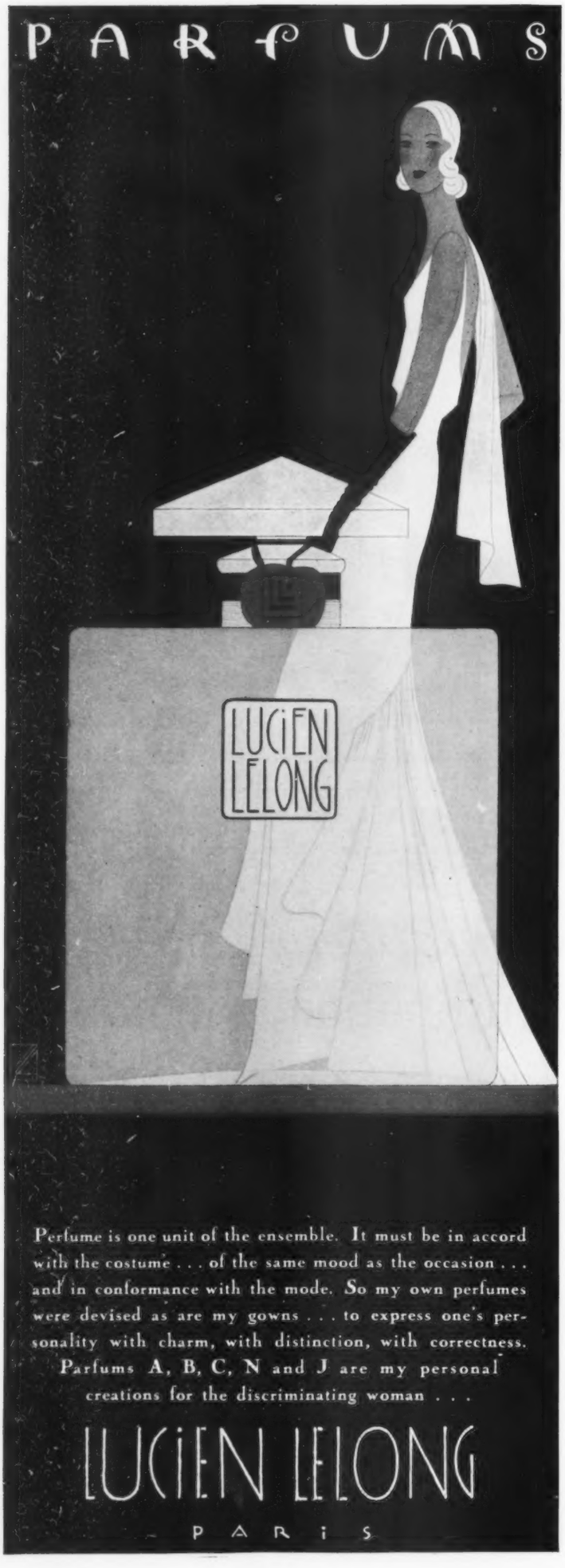
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PARIS

WOMEN AND THEIR ARCHITECTS

(Continued from page 89)

house are established by choosing the lesser of two evils; that is, they do not permit of a perfect solution in relation to some other problem. For example, the perfect window has never been designed. Double-hung windows are never as agreeable or efficient as casements in very hot weather; casements that open in are almost sure to leak in our rigorous climate and are apt to interfere with curtains when they are open; while windows that open out involve the annoyance of opening the screen whenever one wishes to get at them and can not be made very large on account of the dangers of high winds. A serious technical study of these problems would bring to light a great many more difficulties and would fill a great many pages. It suffices to say here that a compromise of some kind is the only solution; and yet some women have the greatest difficulty in hiding what they are generally intelligent enough to recognize as an unreasonable sense of pique when confronted with such limitations.

The client may wonder why she has to concern herself with certain technical matters at what may seem a very early stage of the work, but the slight impatience that may arise over the really careful consideration of these problems is not serious compared to the annoyance at having to spend money on subsequent modifications and changes.

TOO LITERAL REPRODUCTIONS

Many a woman has suffered the experience of asking her guests to sleep in a room that she guiltily knows to be suffocating, simply because she has demanded from her architect a replica of a Cape Cod farmhouse and because he, lacking the courage to point out certain truths, has carried out his task in a spirit of literal obedience and designed tiny double-hung windows. Had he, on the other hand, at the risk of seeming didactic, been outspoken enough to remind his client that the early Cape Cod settlers were not concerned with summer warmth, but with protecting themselves from the long, bitter winters, and had hence deliberately made their windows small, the lady in question would at least have been forewarned as to the dangers of copying too faithfully a bygone style. It is the task of the architect to put before his client the basic difficulties, the choices offered, and the sacrifices each choice entails and to see that the client has realized them fully before the work proceeds at all far.

Few people realize the tremendous advantage of having sketches and drawings made over a long period before they intend to build a house. Not only is the architect benefited by the opportunity it gives him to study the needs of his client and find the best solution for them, but the client is able to consider carefully the various practical demands she has made and discover whether they are compatible with the character of architecture that appeals to her; in short, to make up her mind about those things that must be definitely decided before a contract can be let. It is undeniable that, while they are planning their houses, women are influenced by things they have seen in museums or in the houses of their friends, and their momentary enthusiasm tempts them to ask the architect to incorporate these fragments from here and there into one house. Under such circumstances, it will not be surprising if the house lacks the feeling of unity that above all others it should possess. It is impossible to design anything more than a trick house if a client insists on a different style in every room, no matter how perfect each room may be, and yet the architect who expresses a reluctance to make such an assemblage is sometimes accused of possessing little versatility or is dismissed as a "purist."

There arrives a point in the creation of every house when interference with the architect is, to say the least, precarious. Generally speaking, unless the purse of the client is unlimited, this point is the signing of the contract with the builder. Up to such a time changes and revisions involve a loss of temper at the worst, but, afterwards, they involve a great many dollars, as well. So true is this that some of the happiest clients to be found are those who have gone to Europe while their house was in the actual process of construction.

At the signing of the contract, the work moves into a technical realm with which the average layman is poorly acquainted, but the exact boundary of this realm is extremely difficult to determine. In the case of a portrait-painter, for instance, it is far simpler to define it. It is obvious that, after the sitter has decided on the costume she will wear and, if she chooses to, the pose in which she wishes to be painted, there is nothing more that she can do to control the result, and it would be manifestly ridiculous for her to step down from the model stand and guide the hand of the painter.

It is, of course, quite true that architects have often been prevented from making mistakes, even of a technical kind, through some happy suggestion or intervention of the client, but these errors should be discerned and corrected in the early stages of the work. A great many such mistakes could only indicate one thing—that the architect was inefficient or at least unsuited to carry out the particular commission entrusted to him. In either case, it is far better to terminate the relationship politely and start anew than it is to try to muddle through with the undertaking. If, on the other hand, in the preparatory stages of the work, the architect has justified faith in his artistic and technical ability; if he has shown in his sketches of the façade and interiors that he understands the character of house that is wanted; and by the arrangement of the plan that he is fully conversant with the utilitarian needs of his client—then it is the part of wisdom to remember that his work will possess far more originality and unity if he is left unhampered in its execution.

FEMININE CONSERVATISM

Future generations looking back at the domestic architecture of the present day, whatever they may have to say in praise of its refinement, will certainly be amazed at its timidity in design and its almost pathetic lack of inventiveness; and, when one considers that in a vast majority of cases it is the woman of the household and not the man who determines with the architect the appearance of our houses and apartments, it must be admitted that some of the blame for this timidity rests with the woman client of to-day. Women are notoriously more concerned with what other people will think than men, and it is not to their credit that they have allowed their fears of not being in "good taste" to get the upper hand to such an extent that they succeed in paralysing the creative faculties of their architects by asking them to work in an absurdly limited aesthetic range. Even (Continued on page 126)

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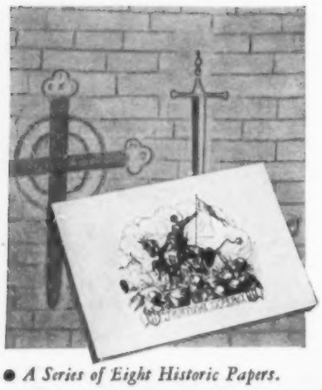

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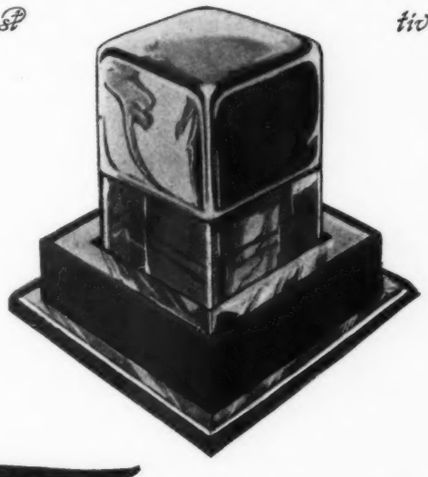

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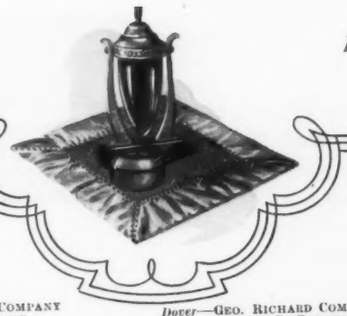

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Marion—WARNER & EDWARDS COMPANY
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New London—A. WHITE & COMPANY
Oberlin—YOCOM BROS.
Orrville—BARNETT-PUGH COMPANY
Ottoville—J. J. MILLER COMPANY
Paulding—GAMBLE & COMPANY
Piqua—GEO. BENKERT & COMPANY
Pomeroy—RED ANCHOR DEPT. STORE
Portsmouth—LEWIS FURNITURE COMPANY
—MARTING BROS. CO.
Ravenna—BARNETT-PUGH COMPANY
Salem—R. S. MCCULLOCH
Sandusky—HERR & MYERS COMPANY
Sidney—WM. PIPER SON & CO.
Springfield—FAHIEN-TEHAN COMPANY
Steubenville—THE MUNKER COMPANY
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Xenia—JOBE BROS.
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Connellsville—THE TROUTMAN COMPANY
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Greensburg—A. E. TROUTMAN COMPANY
Harrisburg—BOWMAN & COMPANY
—POMEROY'S, INC.
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Pittsburgh—MCCREERY & COMPANY
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Sharon—M. FITZPATRICK COMPANY
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Corpus Christi—SIMON-COHN COMPANY
El Paso—POPULAR DRY GOODS CO.
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—KAY'S
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UTAH:
Logan—CACHE KNITTING WORKS
Salt Lake City—ZION'S COOPERATIVE MERC. CO.
VIRGINIA:
Danville—L. HERMAN
Lynchburg—WATTS BROS. CO.
Richmond—MILLER & RHOADS CO.
—RICHMOND DRY GOODS CO.
—THALHIMER BROS.
WASHINGTON:
Seattle—BON MARCHE
—GROTE-RANKIN COMPANY
—MACDOUGALL & SOUTHWICK
Spokane—PALACE STORE CO.
—TULL & GIBBS
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Charleston—COYLE & RICHARDSON CO.
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Parkersburg—DILS BROS. & CO.
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Green Bay—BAUM'S DEPT. STORE
Madison—BABON BROS. INC.
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Sheboygan—BRANDT'S
Wausau—HEINEMANN BROS. CO.
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Cheyenne—THE PETERS STORE
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DEALERS LISTED ON THIS PAGE WILL BE GLAD TO SHOW YOU

LOVELY

St-Marys

BLANKETS

in the new weaves and colorings, within a range of prices that will meet your every need. Ask in particular to see the new "Tritoma" illustrated on the opposite page + a blanket of distinctly new weave that offers at the same time exceptional value at an extremely reasonable price.

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Carthage—RAMSAY BROS. D. G. CO.
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IN this period of extravagant claims and doubtful price "concessions" it is important to remember that Shayne prices are influenced solely by the intrinsic value of the fur itself. We do not say, "Buy here because our furs used to be priced higher." Rather, we say, ". . . because our prices are *always* too low to permit reduction."

Photo by Mitchell

AILEEN STANLEY IN "ARTISTS AND MODELS"

C. C. SHAYNE & CO.

STRICTLY RELIABLE FURS

126 West 42nd Street, New York

ESTABLISHED 1865 . . . . . Still under same ownership

THESE WILL REPAIR THE WEATHERED SKIN

REPAIRING SUMMER RAVAGES

(Continued from page 83)

and there is a most amusing little patter to be used at home. We may seem a bit foolish at first, patting away at our faces as though life and beauty depended thereupon, but the glow and renewed freshness that result prove more than worth the effort. The rich oil and a special mixture cream to be left on at night are advised for use at home during the "after-summer" session, together with the patter, the oil cleansing cream, and a delicate astringent.

But suppose the skin is brown, and we want it white, with as little intervening sallowness as possible. In a tanned skin, the rays of the sun have penetrated through the epidermis, or outer skin, increasing the colour pigment and thereby darkening the complexion. Correspondingly, bleaching agents must reach the colour pigment and bleach it.

TO BLEACH A TAN

One of the various specialists who make a feature of restoring tanned skin to its pristine fairness is Helena Rubinstein. At her salons, patrons are advised that twelve treatments, supplemented by consistent efforts at home, carried out according to directions, will make their colour rival that of the lily. The Rubinstein bleaching preparations constitute a very inclusive group, and there are also special treatments for bleaching the hands and arms. At the salon, after the regulation cleansing, a liquid, alluringly known as "eau d'or," a preparation redolent of freshly crushed lemons, is applied to penetrate beneath the outer skin and stimulate as well as bleach. The massage is carried on with a bleaching cream, which is as soft as oil. This bleaching cream, incidentally, is a versatile preparation, in that it may be used at home as a cleanser, alternating with regulation cleansing cream, so that every step of beauty procedure will have some bleaching benefit. "Eau d'or" is also to be used at home, and a comment upon its efficiency is that clients are warned not to let it stray to their eyebrows, lest these become faded. Bleaching lotions of any kind should always be used in connection with creams, not water, so that they will not dry the skin. Two other preparations known as "application" creams, in that they are active in themselves and do not require any patting or massage, are a complexion bleach and a freckle cream, to be applied and allowed to remain on overnight during the bleaching process.

While the skin is in the process of losing its tan, a green powder in the evening will help to disguise any lingering brown tones, while daytime powder should move gradually away from its yellow cast, acquiring instead a rosy ochre shade, as the skin itself loses its yellowness. Rouge on the orange cast that has proved such an effective complement to brown skin, should be discarded as soon as summer colour can be induced to fade away.

RESTORING CROWNS TO GLORY

While our skins were suffering under the annual attack, our hair was also figuring in the debacle. And though it may not appear as conspicuous as a weather-beaten complexion, hair that is streaked by the sun and made dry and brittle by the wind and the sea will not be hair that can be coiffed to smart advantage. So, when you are repairing the ravages, give a thought to "reconditioning" your hair.

"Reconditioning" is the word that the Ogilvie Sisters use to describe their treatment for summer-worn heads. When the hair is dry, the oil glands are not functioning properly. The scalp needs stimulation, and supplementary oils must be supplied before the hair can be lustrous and soft.

At the Ogilvie Sisters' salons and in all the places where their preparations are used in treatments, instructions are given so that the client can carry on her own repair work at home. If you can rely upon yourself to be conscientious, you need only take one salon treatment and then carry on by yourself. But, if you are one who is apt to relax in good-doing, after going to the extent of supplying yourself with equipment and directions, you had best put yourself in the hands of an experienced operator, and not desist from treatments until your hair has become a thing of life and lustre

In these treatments for dry and lifeless hair, a tonic that normalizes and feeds the oil glands is applied all over the head and massaged in with a rotary movement of strong, skilful fingers that is a veritable benediction upon a worn-out scalp. Then, the hair is brushed and brushed and brushed, up and out, with one of the famous brushes intended for this purpose, until the drab, dull look seems to be actually brushed away. If the ends are dried and split, a touch of pomade will be applied upon them and perhaps a special shampoo preparation will be recommended, although the shampoo itself is not to be given more frequently than once a month. And thus will the crown of glory be restored to its regal state after its summer suffering!

THESE WILL BLEACH THE SUNBURNED SKIN

MY CREAM HAS A SINGULAR GIFT FOR MAKING YOUR SKIN

Clearer, healthier!

BY *Frances Ingram*

UNLIKE any other cream I know of, Milkweed Cream is devoted to skin health. It cares exquisitely for the surface of the skin—as do most fine cleansing creams—but that is just a part of its benefits. It has a wonderful faculty for correcting skin faults—it makes the skin smoother, clearer, as lovely as your own ideals for it.

The secret lies in Milkweed Cream's special ingredients—the delicate oils that cleanse so beautifully and the toning properties that sink deep into the pores to guard against lines and blemishes.

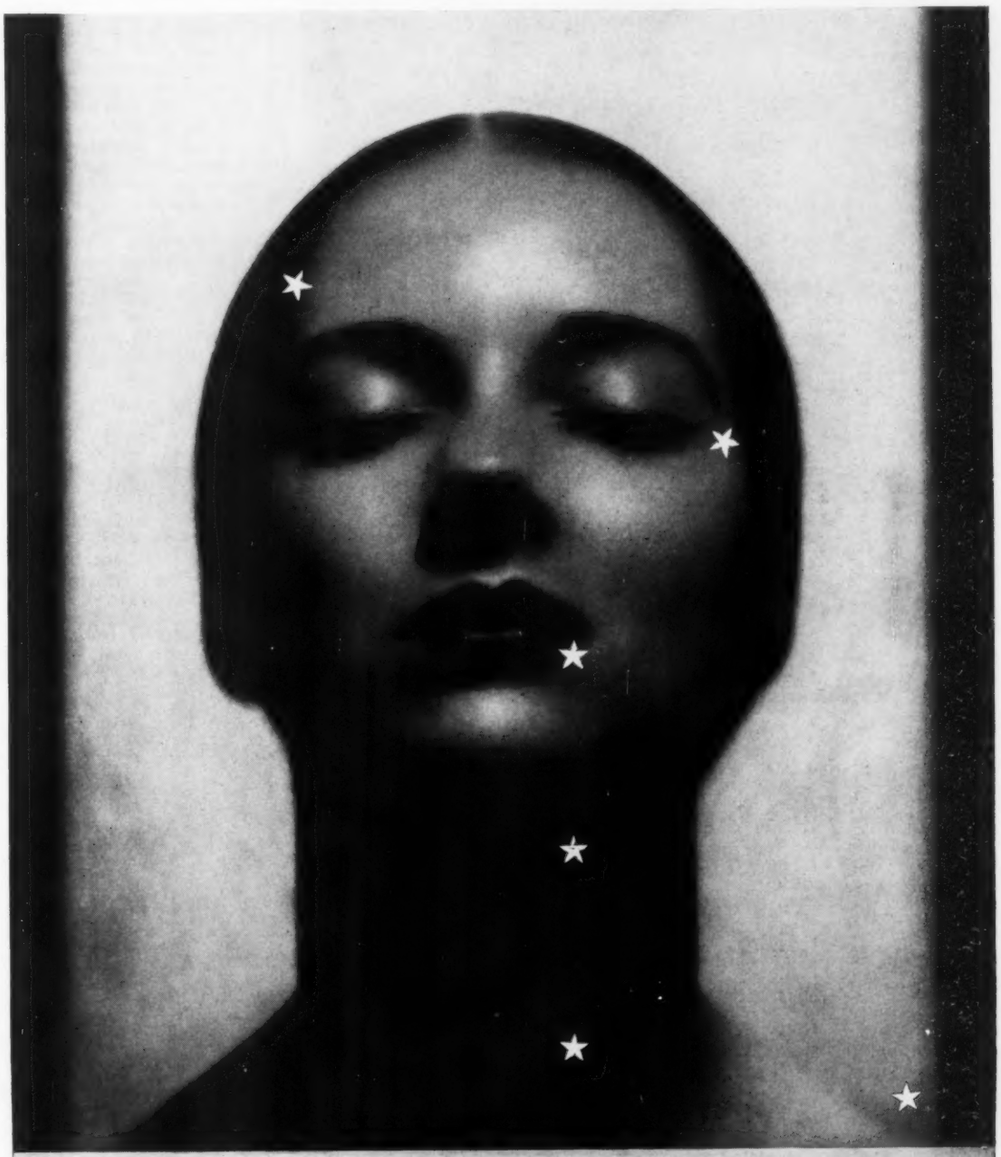
Using my mannequin as your model, scrutinize your skin at the six places starred. Then, realizing exactly your own needs, start tonight to have a healthier, lovelier skin. Never have you known a simpler method or one richer in its rewards.

The Milkweed Cream Way to Lovelier Skin

First, apply Milkweed Cream generously (precede by bathing with warm water and pure soap if your skin is oily). Leave the cream upon the skin a moment to allow its special cleansing and toning ingredients to penetrate the pores. Then pat off every bit. Next, apply a fresh film of Milkweed and, following the six starred instructions at the right, pat the cream gently into the skin.

* * *

Mark on your jar the date you start with my special Milkweed method. For you will be amazed to find how swiftly—under this healthful care—your skin improves in beauty. You will find Milkweed Cream at any drug or department store. It sells for 50¢, $1.00 and $1.75.



STUDY MY MANNEQUIN AND HER "STARS" TO KNOW WHY

"Only a healthy skin can stay young"

★ THE FOREHEAD—*To guard against lines and wrinkles here, apply Milkweed Cream, stroking with fingertips, outward from the center of your brow.*

★ THE MOUTH—*Drooping lines are easily defeated by filming the fingertips with my cream and sliding them upward over the mouth and then outward toward the ears, starting at the middle of the chin.*

★ THE EYES—*If you would avoid aging crows' feet, smooth Ingram's about the eyes, stroke with a feather touch outward, beneath eyes and over eyelids.*

★ THE THROAT—*To keep your throat from flabbiness, cover with a film of Milkweed and smooth gently downward, ending with rotary movement at base of neck.*

★ THE NECK—*To prevent a sagging chin and a lined neck, stroke with fingertips covered with Milkweed from middle of chin toward the ears and patting firmly all along the jaw contours.*

★ THE SHOULDERS—*To have shoulders that are blemish-free and firmly smooth, cleanse with Milkweed Cream and massage with palm of hand in rotary motion.*

INGRAM'S Milkweed Cream

Frances Ingram, Dept. B-90, 108 Washington St., N.Y.C.
Please send me your free booklet, "Why Only a Healthy Skin Can Stay Young", which tells in complete detail how to care for the skin and to guard the six vital spots of youth.

*Name*_____

*Address*_____

Pinehurst hats

fit like a glove

Introducing "Stanford" another Pinehurst Hat, that ushers in early Fall smartness with a brisk new contour and a beguiling brim treatment. Stanford is obtainable in Felt, Vis-à-Vis, Soleil and Velour . . . and to assure perfect fit with absolute certainty—it comes, like all Pinehurst Hats in 13 headsizes . . . 6½ to 8 . . . in the fashionable new colors.

Seven-fifty to Fifteen Dollars

Pinehurst Hats are featured by leading stores in most principal cities

J. BLOOMFIELD CO., INC., NEW YORK
101 West 37th Street

thirteen headsizes

DECORATIONS AND DESSERTS

(Continued from page 90)

set with plates, glasses, and ornaments in shapes of embryonic simplicity are not unusual and can be very beautiful. White peonies in a great bowl of egg-shell coloured faience, with plates in the same hue, and black-stemmed glasses have made a lovely showing on a faint pink damask cloth.

Figures and architectural designs in different potteries, chinas, and fine fire gilding make amusing small, or large formal, table ornamentation. For the great "décor de la table," looking-glass, gold trellis, gold urns, vases, candelabra, and a central group of graceful figures might be used. One such, numbering thirty-five pieces, might easily have seemed small on the festive boards of our ancestors, while quaint little figurines—even birds and fruit in china—have made appropriate embellishment for our own intimate out-of-doors dinners.

In the illustrations on page 90, two beautiful examples of table garniture have been selected, rather formal in character, but suitable to almost any surrounding. The white tureen shown in the upper photograph is a reproduction in Nymphenburg ware of one of their old items. The urns, which oddly enough go very well with it, are of Flight Barr Worcester. The period is about 1800. With these are a plate of Spode, a reproduction, and English cut glass. The lower decoration is of china cupids, holding candles, and cupids holding a bowl for fruit. Dresden, these, with ormolu mounts. The plate is a reproduction in soft paste Sèvres, Louis Sixteenth period, and the glass is old French of the same period.

The desserts illustrated on page 91, which set off the various recipes given, are shown on Royal Dresden platters. They are (that boon to those whose chef does not exist or is taking a holiday) ready-to-serve desserts, supplied by the wonder-maker, Sherry. The recipes, on the contrary, are to be wonder-made at home.

DISTINCTIVE DESSERTS

(Continued from page 91)

macaroons, and vanilla and salt to taste are added. This is frozen in a melon-shaped mould, and when it is almost hard, it is uncovered, the centre is scooped out, and the cavity is filled with sliced, spiced peaches and grated pineapple. The cover is replaced, and the mould is repacked in salted ice for three hours.

CRÈME NARANSA

Five egg yolks are beaten with a cupful of sugar, and a cupful of scalded milk is poured over them. The custard is cooked until it is of a consistency to coat a spoon, when it is removed from the fire, and a teaspoonful of butter and an eighth of a teaspoonful of salt are added. This is beaten until cold, when one and a half cupfuls of orange-juice, a quarter of a cupful of lime-juice, and a tablespoonful of pineapple syrup are poured in. When this mixture is half frozen, a cupful of orange pulp and half a cupful of minced, spiced pecans are added, and the freezing is completed. It is allowed to stand two hours after freezing.

BOMBE RUSSE

A lemon ice is prepared by boiling together for five minutes three cupfuls of water, one and a quarter cupfuls of sugar, and a quarter of a cupful of glacé lemon peel. The mixture is allowed to cool slightly, after which half a cupful of lemon-juice is added, and the liquid is strained and frozen.

A round mould is lined with this mixture, filled with pistachio ice-cream, and repacked in ice until sufficiently frozen to keep its form.

The pistachio ice-cream is made by cooking two cupfuls of light cream for three minutes, adding a cupful of sugar and a pinch of salt, and allowing the mixture to cool. Two cupfuls of heavy cream are then added, and the mixture is beaten until it is cold, when a teaspoonful of pistachio extract and half a cupful of ground pistachio nuts are added. This is coloured with green vegetable colouring and frozen in the usual manner.

Bombe russe may be prepared in other colourful combinations, such as raspberry ice filled with strawberry ice-cream or blueberry ice filled with violet ice-cream. If one wishes to carry the colour scheme further, green peppermint creams, candied violets, or candied rose-leaves may be served, according, of course, to the colour of the bombe.

CRÈME GLACÉE

A blanc mange is prepared by softening four tablespoonfuls of corn-starch in half a cupful of milk. Three and a half cupfuls of milk and four ounces of sugar are brought almost to a boiling point in a double boiler, and the softened corn-starch is added, stirring constantly. This is cooked for four minutes and cooled slightly, when a teaspoonful of vanilla extract is added. The blanc mange is then poured into two shallow, buttered pans and allowed to chill until it is set.

A raspberry gelatin is prepared by softening two tablespoonfuls of gelatin in half a cupful of cold water. A cupful and a half of red raspberry-juice are scalded, after which a cupful and a half of water are added, and the mixture is brought to the boiling-point, when it is poured over the softened gelatin. Three-quarters of a cupful of sugar and two teaspoonfuls of lemon-juice are then added, and the gelatin is turned into a pan of the same size as those used for the blanc mange. When the gelatin is partly set, half a cupful of chopped candied pears and a quarter of a cupful of chopped candied cherries are added. When the gelatin is unmoulded, it is placed between the two layers of blanc mange. Green-tinted sweetened whipped cream adds to the decorative effect. This should be served very cold.

While for the freezing for these recipes, a freezer is indicated, the refrigerating unit of an electric refrigerator can be used whenever desired.

BY KAY CROSS

"Kleenex is the only *safe* way to remove face creams and make-up"

Helen Morgan

She started all America singing "Can't help lovin' that man"... she played in some of the greatest successes Ziegfeld has ever known . . . and she tells you here how she protects the beauty that made her famous.

YOU saw her in "Show Boat," didn't you? And if you are human—and feminine—you *must* have wondered how she preserves her creamy skin and cool, magnolia beauty.

Well—take a peep into her dressing room! Right past the doorman, into the star's own inner sanctum! And here we find her, cleansing her skin . . . with Kleenex!

"Kleenex is always on my dressing table," she says. "It's the only safe and sanitary way to remove face creams and make-up. Soft and absorbent, it wipes away *but does not scratch or stretch the skin.*"

You see, Helen Morgan knows the importance of proper cleansing. So she uses Kleenex.

Kleenex is powerfully absorbent. It blots up . . . not only every trace of cream and oil . . . but embedded dirt and cosmetics.

Women everywhere are rapidly adopting the Kleenex way of removing cold cream. Kleenex is so sanitary. It's so much safer than germ-filled "cold cream cloths" or towels. And far less expensive.

Kleenex comes in white, and in three safe, lovely tints, at all drug and department stores.

For handkerchiefs, too

More and more people are using Kleenex to replace handkerchiefs. It is especially valuable during colds, to avoid reinfection. The tissues are incredibly soft, gentle and soothing. Use just once, then discard. Cold germs are discarded, too. And unpleasant laundering avoided!

MAY WE SEND YOU KLEENEX—FREE?

V-9

Kleenex Company, Lake-Michigan Bldg., Chicago, Illinois. Please send a sample of Kleenex to:

Name.....

Address.....

City.....

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PEDIGREED
SILVER FOX
. . . fuller . . . finer
MORE SILVERY!

The sure way to identify a Fromm Pedigreed Silver Fox is by the medallion . . . But, even without the medallion, a superior fullness and silkiness of fur and an especial abundance of silver distinguishes each of these masterpieces as a perfect example of scientific, twenty-one year straight-line breeding . . . Your dealer will show you his share of the 4000 available pelts . . . A free booklet will be sent you on request.

FROMM BROS., HAMBURG, WIS.

BE SURE MEDALLION IS INTACT ON THE SCARF YOU BUY. YOU REMOVE IT . . . AND RETURN IT TO FROMM BROS., FOR PEDIGREE CERTIFICATE DESCRIBING THE SCARF YOU HAVE PURCHASED.

FASHIONS FOR LIMITED INCOMES

(Continued from page 114)

cost as much as fifteen dollars. We saw attractive slippers of suède, but decided that they would not look their best as long as the kid ones.

Stetson does not sell evening shoes, so we went to the excellent shoe department at Lord and Taylor's for a well-cut pair of slender black satin opera pumps. For these, too, we paid less than fifteen dollars.

By now it was growing late, so, after saying good-bye to Mrs. E. (who looked as cheerful as every one did before the break in the market), we went home. Dusk was falling; it was cooler now in the evenings; there would soon be a fire burning in our grate; we had convinced the last here

The telephone rang, and a voi asked if it were speaking to Vogu

"Who is it?" we parried.

"You don't know me," said voice. "And I'm afraid my clothe problems are too small to trouble yo with, I have such a limited income But I hoped—"

We smiled—already we were maki plans. She mistook our silence.

"Central," she said. "I have a bad connection. I wanted to speak t Vogue."

"So you are!" we interrupted "Come right over; you have the righ number!"

WOMEN AND THEIR ARCHITECTS

(Continued from page 116)

our modern interiors have become, in the hands of women, not the innate and soberly evolved expression of a new mode of living, but a hastily adopted fashion of necessarily superficial values.

In the past, it was usually the man of the family who concerned himself with the building of a new home, but there are instances where women played the rôle of client, and one imagines that they were less prone to quarrel with their architects than the women of to-day. Madame Du Barry had the enthusiastic vanity to demand a new style as a background for her career and as evidence of the prestige she had obtained, but it is certain that she relied on her personality to indicate the general character of the style she desired and had the innate sense to know that beyond that she must trust to the creators.

To choose as an example a famous courtesan living in a day when the utilitarian details of a dwelling were o the greatest simplicity and with un limited wealth at her disposal ma seem unfair, but, if it is impossible fo the American housewife to be as casua as a king's mistress about the disposi tion of her pantry, she can, when aesthetic matters are concerned, learn a lesson in assurance from such a wo man as Du Barry.

It seems a pity that so few women in America have been willing to gamble in this way on the talent of an archi tect, nor is it such a gamble when one remembers that they can so easily in form themselves about the calibre and character of any architect's work. Such confidence might well be worth while, for, even though the door of a bed room closet might be found to open the wrong way, the lady who put up with such an error might at least find herself going down to posterity as the first mistress of some Westover or Monticello of the future.

ORNAMENTS FOR THE HAIR

(Continued from page 68)

should always appear perfectly natural and normal; they must be so much an integral part of the whole attire that their absence, rather than their presence, should be noticed. This is an important point.

At a large dinner-party, of which she was the charming hostess, the Vicomtesse de Noailles wore a pale blue and black lace Chanel dress and black gloves (which, in this case, looked right, because of the black accents on the dress.) And, firmly, wilfully placed on the side of her head were two short flat ostrich tips—one blue, one black—held by a square diamond brooch. Her hair was curled in many rolls, and, though so strongly modern and up to date, she gave to many of her guests the inward feeling and suggestion of a delicate miniature of the early nineteenth century when, after the endless Napoleonic wars, women also began to let their hair grow, curling it, and bedecking it with flowers, ribbons, turbans, or jewels. The Princesse Jean-Louis de Faucigny-Lucinge, at the Baronne Eugène de Rothschild's ball, came in a lovely white Lelong dress, a white camellia held by two diamond clips over her left ear in the dark roll of her smooth hair.

Many women slip a delicate multi-coloured jewelled brooch in among their curls instead of a flower over the ear. A *fantaisie* of this type was seen on a pretty dark head at the gala charity ball of "Les Amis de La France." Madame Alfred Fabre-Luce is another charming Parisienne who fastens a jewelled flower low behind one ear, catching back her curls. The Marquise de Polignac wears a diamond pin at the right corner of her forehead, in the depth of her black waves. At the Ambassadeurs, a smart Parisienne placed a very narrow bandeau of diamonds high above her brow, fastening it at the back between two thick curled rolls. All this novelty, when handled with discretion and perfect taste, is the right answer to the modern woman's growing desire for elegance, personality, and feminine charm.

HHA Inc © 1930

All for Beauty

Three Choice Powders

Of guaranteed purity, individually blended for every skin

HARRIET HUBBARD AYER'S FACE POWDER

The finest textured powder in existence. For the fine-grained skin

LUXURIA FACE POWDER

A medium weight clinging powder. For the normal or average skin

AYERISTOCRAT THEATRICAL FACE POWDER

A non-clogging adhesive powder. For the skin inclined to shine

In White, Flesh, Rachel, Ayerbrunette, French Rachel and Rose Rachel

In addition – six specially luxurious powders of medium weight – exquisitely packaged and rarely perfumed

DARLING—SWEET MISS MARY—PRINCESS CHARMING—RED ROSE—VIOLETTE PETALES—FACE POWDER DE LUXE

By the makers of the famous Luxuria Cream

HARRIET HUBBARD AYER

INCORPORATED

BEAUTY PREPARATIONS

LONDON NEW YORK PARIS

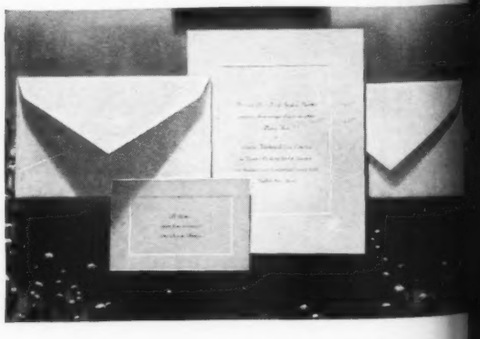
HHA INC © 1930

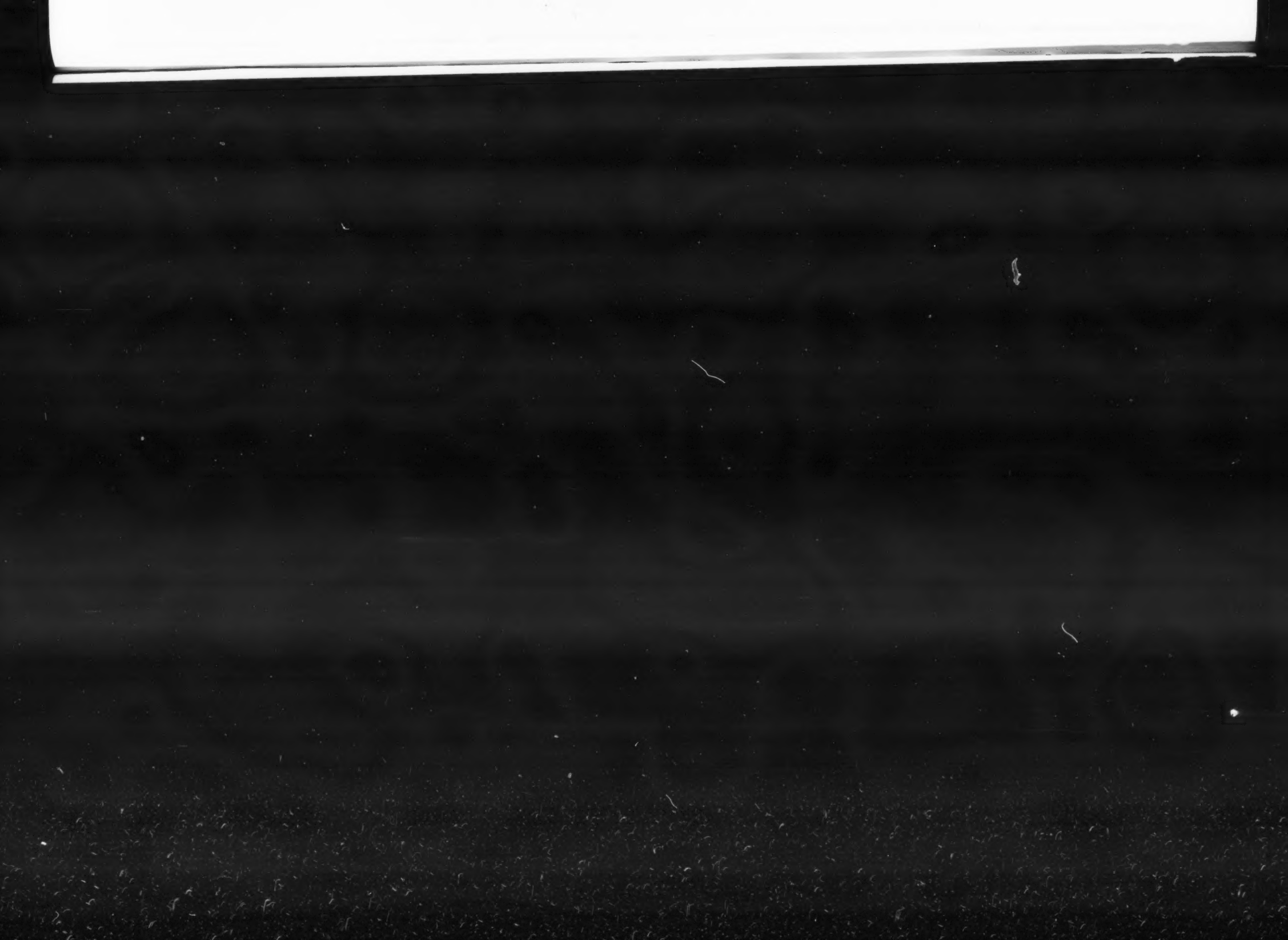
VEIL BY ARNOLD CONSTABLE, FIFTH AVENUE
INVITATIONS BY LINWEAVE

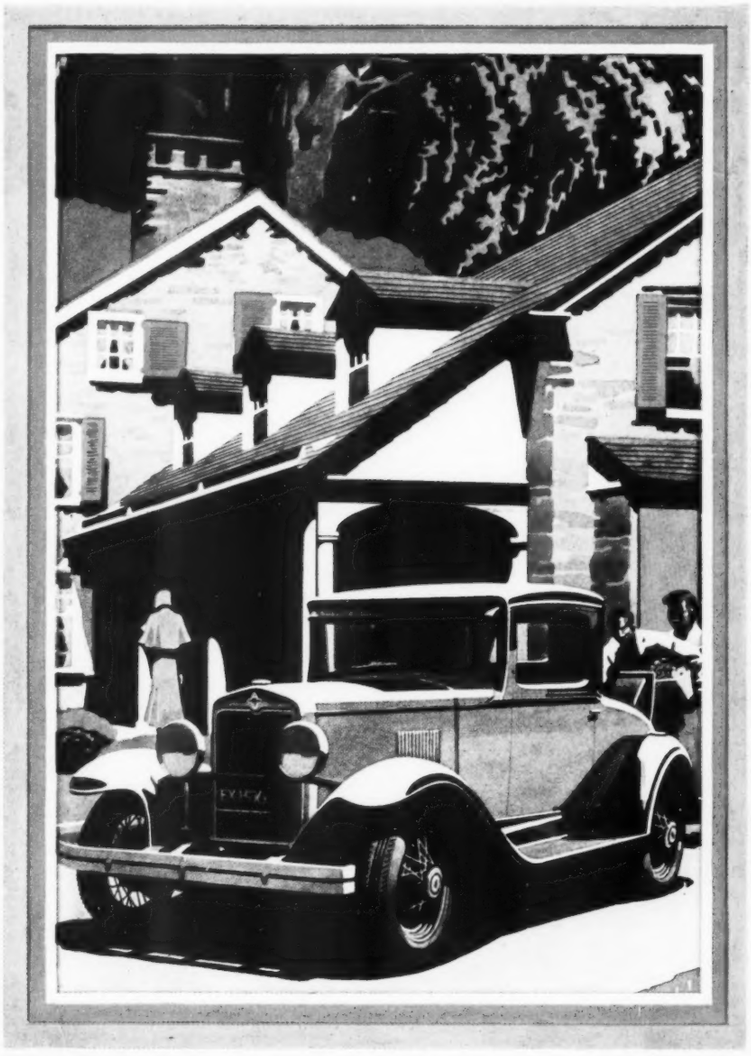
Linweave
WEDDING
PAPERS··

She excels in every flawless appointment

IF she chooses a coronet-veil with sprig of orange flowers, if she selects a deep cream satin for the frock, if she orders her wedding invitations and announcements engraved upon the ultra correct cream-tinted Linweave Wedding Paper, she may tread proudly and triumphantly up the aisle to the tune of Mendelssohn or Lohengrin—for she will know her every appointment is above criticism . . . The smartest shops are showing the new Junior League size in Linweave Wedding Papers . . . a copy of the charming "Little Book of Bridal Veils" will be mailed you if you will write for it—illustrated are veils by foremost Fifth Avenue couturieres. Linweave, 21 Cypress Street, Springfield, Massachusetts.







for Economical Transportation

CHEVROLET

IT'S WISE TO
CHOOSE A SIX

You can be proud of the

CHEVROLET SIX

because it is thoroughly modern

Women know *style.* And so their eyes instantly approve the Chevrolet Six, with its modishly smart Bodies by Fisher, harmonious in every detail. Each model is gracefully long and low —as a modern car must be—to inspire pride when you ride, or call for friends, or park before your home.

You will be fully as proud of what you can *do* with a Chevrolet Six, because of its thoroughly modern six-cylinder design. Nothing less can permit such smooth, easy, capable handling, with such gratifying peace-of-mind in every situation.

Once you feel modern six-cylinder advantages, you will insist that it's wise to choose a Six—especially since there is no premium to pay for all the extra performance, comfort, style and pride assured by the Chevrolet Six.

Roadster or Phaeton . . . $495
Sport Roadster $555
Coach or Coupe $565
Sport Coupe $655
Club Sedan $665
Sedan $675
Special Sedan $725
(6 wire wheels standard)
Prices f. o. b. factory, Flint, Michigan

CHEVROLET MOTOR COMPANY, DETROIT, MICHIGAN
Division of General Motors Corporation

"The lightest warmest blanket I ever slept under"

writes a Pittsburgh woman

CRUSH a Mariposa Blanket in *your* hands. Feel the soft, springy fibres. Lay your hands between the folds. How warm and cozy! Restful sleep is yours under this blanket.

From the sheep ranches of the world . . . from Canada, England, New Zealand, and from our own United States come the virgin wools for Mariposa Blankets.

But it is in the blending of these wools, and the weaving of them . . . by secret processes developed through almost 75 years of fine woolen manufacture . . . that the real reason for this warmth without weight lies.

Long-stranded wool insures a lasting nap that does not wash away or wear off. The wool is dyed before spinning into yarn with the best dyes obtainable. Pre-shrunk, of course . . . finished blanket keeps size and shape.

Yet, with all their utility, Mariposa Blankets have not forgotten the charm of color. In solid colors . . . lovely reversible pastel effects . . . plaids, they rob the rainbow for their gorgeous shades.

Examine . . . compare Mariposa Blankets . . . at your dealer's. If you have difficulty finding . . . although you shouldn't . . . send the coupon for the name of a dealer near you and a copy of our beautiful booklet "Restful Sleep." And . . . you'll sleep this winter as you've never slept before.

SHULER & BENNINGHOFEN

Hamilton, Ohio . . . . *Established 1858*

This label identifies the genuine Mariposa Blanket.

SHULER & BENNINGHOFEN
Dept. 100, Hamilton, Ohio.

Please send me a copy of "Restful Sleep" and the name of the Mariposa Dealer near me.

Name.....

Address.....

City.....State.....

ALL WOOL MARIPOSA BLANKETS

"CHARMING, EVEN IN THE COLD, RAW MIST OF A HUNTING MORNING"

"Even as a youngster she took all the hardest fences. And do you remember how hurt she was when we rode point to point without her? She's as keen as ever—grown up to be a beauty too. . . . Amazing, isn't it, how charming an English woman can always look, even in the cold, raw mist of a hunting morning!"—From the letters of an English traveler at home.

Hoedt, London

One Soap, One Cream, One Powder hold the secret of the English Woman's fine Complexion

IN HER active, strenuous life, the English woman of position has no time for the elaborate beauty ritual. Simplicity, above all, must be the keynote of her cosmetic rites. Yet, through sensible daily care of her skin she has achieved a reputation for the loveliest complexion in the world.

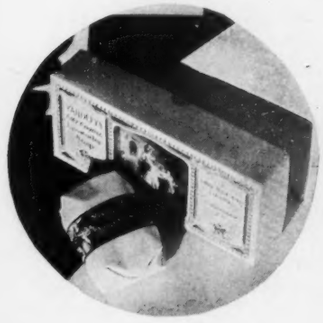
Three famous toiletries comprise her only treatment: Yardley's English Lavender Soap, Yardley's English Complexion Cream, and Yardley's English Lavender Face Powder. And now they may all be yours. First comes the soap, with its generous, mild lather—a stimulating shampoo for your face and neck. Then the cream, to complete the cleansing. It will loosen all imbedded impurities and lift them gently to the surface. Wipe the accumulation away with a pad moistened first in water and then in astringent (Yardley's Cleansing Lotion is excellent). A second layer of English Complexion Cream is left on all night, to nourish and refresh the skin.

In the morning, use English Complexion Cream as a powder base. Smooth on a liberal coat, allowing the skin to absorb as much as it will. Wash off the surplus in water, with an ordinary face cloth; a thin, invisible film remains, to which Yardley's English Lavender Face Powder will cling for hours. Would you like our booklet "Complexion With an English Accent"? It is free—. Yardley & Co., Ltd., 33 Old Bond Street, London; 452 Fifth Avenue at Fortieth Street, New York City; also Toronto and Paris.

BY APPOINTMENT TO H. R. H. THE PRINCE OF WALES

Yardley's English Complexion Cream, to cleanse, nourish and protect your skin. It is also used as a powder foundation, and can be washed away with water. In an exquisitely designed pot, $1.50.

Yardley's English Lavender Face Powder in four skilfully blended shades to accentuate the charm of your own coloring. The price is $1.



Yardley's English Lavender Soap for bath and complexion. Bland, cooling, cleansing, refreshing. Box of 3 cakes, $1, or 35c a cake. Guest size, 20c a cake. Bath size, 50c a cake.

THE LOVABLE FRAGRANCE

Yardley's English Lavender

SHOES · · by ARMSTRONG

SOPHISTICATION --is Madam's attainment when smartly shod by Armstrong ... For then, an impeccability of line extends to each dainty toe-tip. Actual moulding to the natural curves of the arch, the ball and the heel, accounts for such delightful trimness and the matchless comfort enjoyed, both in action and repose.

AMBER

On Sale at Better Shops Everywhere

Since 1878

D. ARMSTRONG & CO.
ROCHESTER · · · NEW YORK

MATTIE EDWARDS HEWITT

AMUSING WINDOWS

(Continued from page 86)

employed by Jones and Erwin to aid in this deception—an idea used first in France—which is to place slanted strips of sanded glass horizontally across the opening, letting in light and air and obstructing vision most effectively.

In this military breakfast room decorated by Bruce Buttfield, red-and-white hangings are used, with old Victorian shutters

Of course, those who have houses decorated in a more traditional spirit will not be so much interested in all this. Their needs are entirely different. And yet, even in the conventional interior, modern artistic theories differ very appreciably from those of the past. Count Di Zoppola brings out the fact that a too lavish use of colour and material destroys the balance of the room—a balance that can be maintained only by subordinating the curtains to the decorating scheme as a whole. He often uses lined curtains in which two colours are combined: a rather cold, light colour on the outside and a lining in a richer, warmer shade. Thus, the light, striking through the outer transparency, gives the whole a deep glow that changes according to the shifting mood of the day.

CURTAINS AND MATERIALS

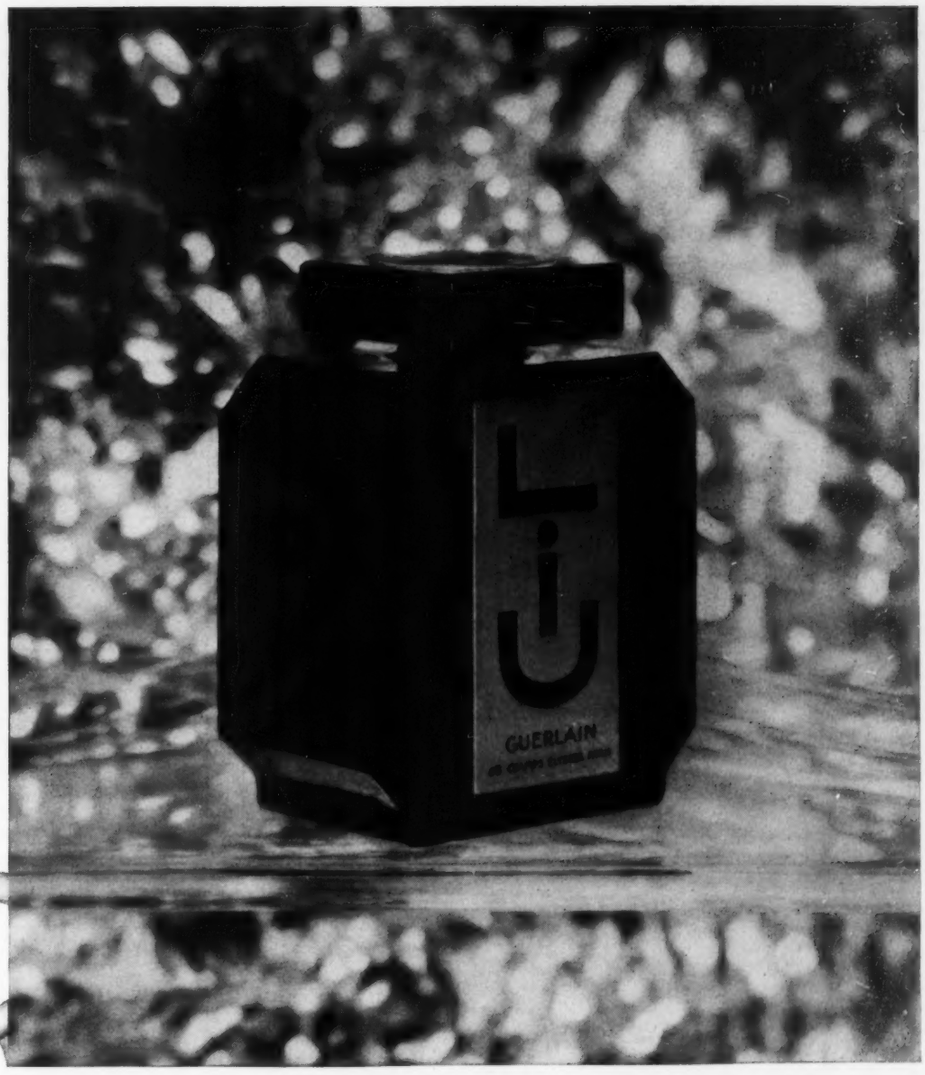
For a big studio window with a view, one very wide curtain, of heavy silk or of gaudy turkey-red or red-and-white striped cotton, can sweep across in a deep swirl, dripping with a wide ruffle of the same fabric. This one-sided effect is very smart with either the very modern or the very ancient. If a window looks down upon the city, paint the cross-bars dull black so that the night view will not be chequered. All-white satin curtains, extravagant and impractical though they may seem, are lovely, falling simply and classically and trailing a foot on the floor in a lustrous pool. Green damask, draped over long gold arrows for poles, have a nice early nineteenth century feeling.

Victorian windows are very much the thing. Bruce Buttfield uses white organdie with fringes of pearl beads. Jones and Erwin use white serge. Old Nottingham lace curtains are being pulled from the attics and hoisted, freshly white and starched, to mahogany mouldings once more. The Victorian fiends are getting artist friends to paint dados of cardboard drapery, red with yellow-ball fringe, like Punch and Judy scenery, and these are used with simple roller shades painted with gold moulding lines. One continuous strip of material, draped over a white pole with a big loop for a valance, is another Victorian notion much in evidence. Joseph Urban has used the idea in his riot of modern decoration in the gay new Atlantic Beach Club, on Long Island.

WINDOW ARRANGEMENTS

In an attractive window designed by The Closet Shop, conventional lines are varied by means of a square valance board to which the curtains are tacked in a curved line, sloping towards the sides and giving the effect of an arched window. One of the best simple arrangements at this shop includes curtains of a figured material with a wooden valance board, in the same tones, on which the motifs of the fabric have been painted. Valances of draped cords are excellent, and these are used in the window by Diane Tate and Marian Hall, on page 87. Bruce Buttfield uses painted glass valances.

Casement curtains are on the wane in town. Very often, you live so high in the air that they are not necessary for privacy. If there is a lake or a mountain in the offing, they are beginning to be considered a crime. Chiffon, net, organdie, voile, or lace are the best materials when they do exist. Venetian blinds (Continued on page 132)



LIU . . . THIRTY DOLLARS

E L E G A N C E I N A L L T H I N G S !

Elegance is the attribute of Guerlain, and of those exquisite women who, with his perfumes, enhance their charm . . . In his new essence, Liu, strange and modern, he addresses himself to tomorrow — as in other moods he has created the invincible Shalimar, and the immortal L'Heure Bleue . . . Elegance is beauty, and to create it an art that has no master equal to Guerlain.

Guerlain Face Powder impalpably fine . . . in blended tones is tinged with Shalimar perfume Two Dollars

GUERLAIN

PARIS, 68 CHAMPS ELYSEES; NEW YORK, 578 MADISON AVE.; MONTREAL, NEW BIRKS BLDG.

Carlin Comforts

...a wish fulfillment

COMFORTERS
BLANKETS
CHAISE LOUNGE COVERS
BLANKET PROTECTORS
BED JACKETS
COUCH THROWS
BEDSPREADS
PAJAMAS
CLOSET DECORATIONS
PILLOWS
SHOE TREES
SILK SHEETS
HAT STANDS
DRESS HANGERS
SHOE BAGS
BOUDOIR BOXES
TRAVEL ACCESSORIES

YOU may yearn for a yacht but compromise on an outboard motor... those longed-for matched pearls may dwindle to French brilliants! Life is like that. ¶But... have one room where you play the Princess . . . a boudoir of subtle luxury . . . where rare antique lace, the sibilant swish of taffeta, the gleam of satin, or the hushed beauty of velvet is wed to Carlin craftsmanship. ¶Each design is one of originality—each painstaking stitch a glimpse of perfection.

Send for the Carlin booklet. It is colorfully illustrated with myriads of lovely Carlin creations.

Carlin Comforts, Inc.

NEW YORK . . . *528 Madison Avenue at 54th Street*
CHICAGO . . . *662 North Michigan Avenue at Erie Street*

Western Distributors: I. MAGNIN & CO.

SAN FRANCISCO . . . . . *Geary St. and Grant Ave.*
HOLLYWOOD . . . . . *6340 Hollywood Blvd.*
PASADENA . . . . . *Hotel Maryland*
SEATTLE . . . . . *Fifth and Union*

MATTIE EDWARDS HEWITT

AMUSING WINDOWS

(Continued from page 130)

Particularly charming for a bedroom or dressing-room is this window arrangement: rose gauze curtains and shades painted in a hollyhock design; The Closet Shop

are ubiquitous lately, but roller shades appear, too—hand-painted, perhaps with stylized floral decorations or conventional designs. Some of Bruce Buttfield's shades are in dead-white with fringe or lace trimming, and he uses, also, Venetian blinds, painted in horizontal stripes, in two tones. The Closet Shop makes colourful roller shades of chintz, which they cover with a curtain of delicate lace, net, or chiffon—a simple and charming effect that eliminates any feeling of bulk. Another novel idea originating with this shop is to use a plain roller shade with a small motif from the wall-paper of the room applied to the centre of the border. Count Mario Di Zoppola sometimes conceals roller blinds in a box built into the top of the window-frame, so that they are invisible when not used.

ON THE SUBJECT OF CHINTZ

Chintz is an extensive and complicated subject, even if one doesn't consider the beautiful and valuable old chintzes that are as rare and ardently bid for as any other art form. Modern chintzes are developing new beauty every year, and every year more is learned about utilizing them skilfully. However, various warnings should be sounded in the ears of the novice, and particularly the novice who is endeavouring to decorate on a limited amount of money.

At the Chintz Shop, you will be told that to use cheap fabrics is the poorest sort of economy, for they simply do not keep their colour, and the work must be repeated almost before it is off your mind in the first place. A good sun-fast chintz, which may be obtained for about two or three dollars a yard, will last three or four years, under any conditions, and may last a great deal longer if good care is taken of it. If it is necessary to save money, it is wiser to use only net or voile casement curtains at some windows and put the greater part of one's available funds in good chintz for a few. Not every one knows how easy it is to have chintz cleaned and reglazed, which, of course, lengthens its span of life considerably. Frederick Wachter, in New York, does this work with great success.

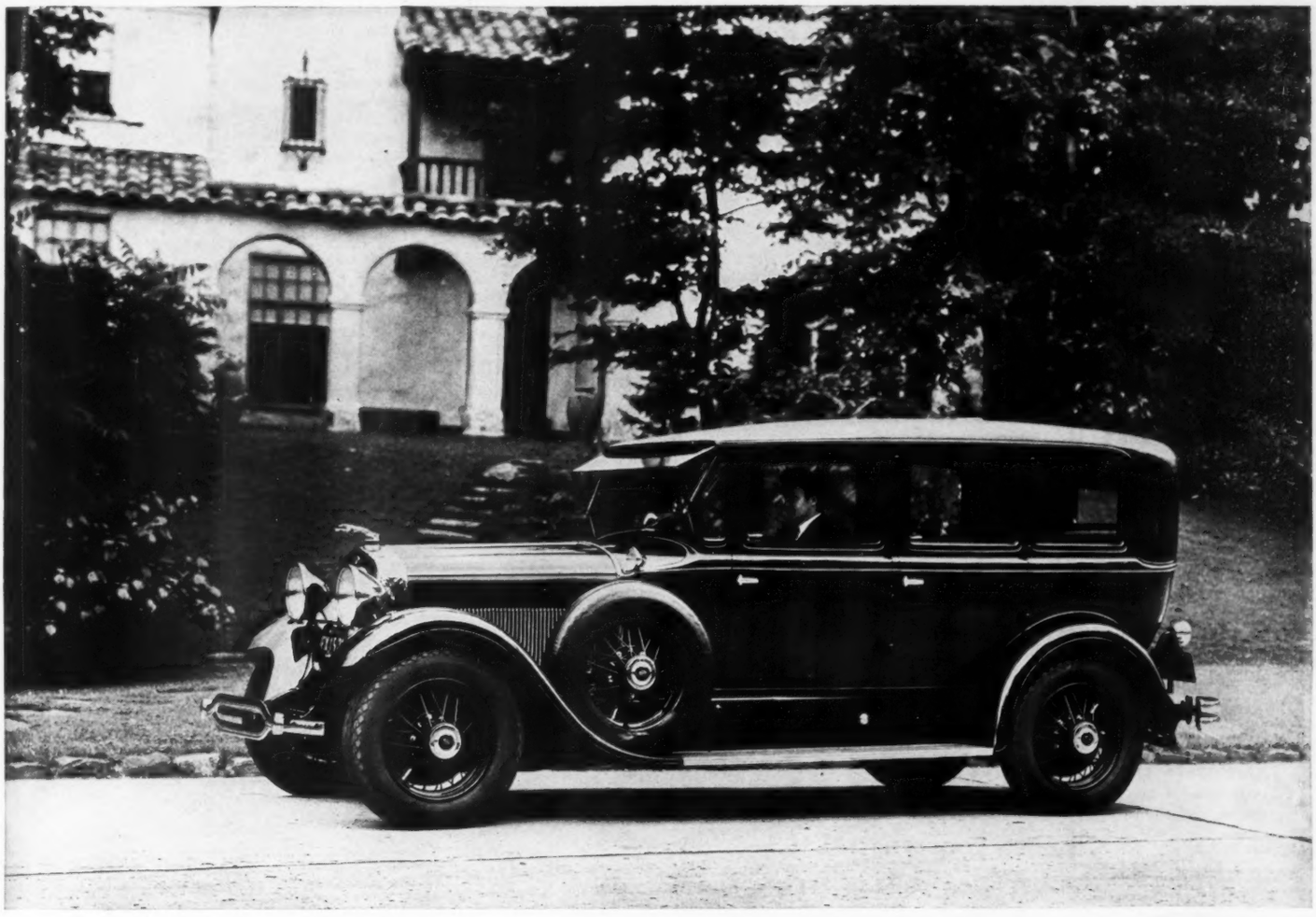
AT THE CHINTZ SHOP

Some of the best new curtains made by the Chintz Shop are of figured chintz with bindings in three graduated tones of the colour that is dominant in the design. Also, this shop makes borders of plain glazed chintz and—a rather new note—of ruffles of the same chintz as the curtain. For country houses, the same shop makes fascinating tie-backs of old glass bridle buttons, saved from the limbo of discarded objects. It is unfortunate that these are very hard to find, because nothing could be smarter for an informal interior. These have small designs under the glass, and the sport-lover will be particularly watchful for those with horses.

THE KEY-NOTE

Naturally, the fabric used is determined by the atmosphere and purpose of the room: dignified patterns with a subtle colour harmony for the city house; gay, impertinent ones for the country; conventional designs in masculine colours for the man's room or library; and delicate, charming ones for the nursery. Here, as everywhere else, suitability is always the key-note.

THE LINCOLN



THE WILLOUGHBY LIMOUSINE

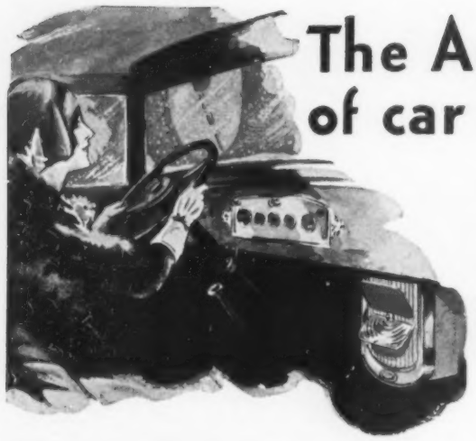
A notable and inspiring possession

THE passing of a Lincoln anywhere, on shadowed asphalt or sun-swept country road, is a smoothly beautiful event. For this motor car, even in the moment in which it flashes by, wears surely its own characteristic air of mechanical fitness and clean grace.

And this impression which the Lincoln creates is a fair symbol of the motoring excellence it brings to those who own it. Its effortless power and style, its safety and luxury, find an accepted place in the routine of their days, and lend an added grace to their comings and goings.

The deep satisfaction of owning a Lincoln is the natural result of the sound engineering skill and experience which go into its making. Built with unhurried craftsmanship in one of the famous precision plants of the world, its enduring stamina and smooth power are assured. And it is, from the first to the last of as many miles as you choose to drive it, an inspiring possession . . . "as nearly perfect a motor car as it is possible to produce". . . the Lincoln.

Lincoln motor cars can be purchased for as little as $4200, *f. o. b. Detroit. This price includes full equipment.*



The Aristocrat of car heaters

Controlled Hot Water Heat from

Ha Dees

HaDees gives all the heat you desire

—when you want it
—as you want it
—pure, healthful heat
—at the touch of a finger
—once installed, never removed
—never out of service
—blows hot when it's cold
—blows cool when it's hot
—forcing air circulation to all parts of car

Every Ha Dees Heater guaranteed by the world's largest bonding house, the National Surety Company. Their Gold Bond Guarantee of quality adds no extra cost to you.

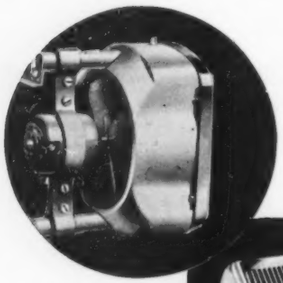
BE comfortable when you drive—regardless of the weather.

You have a closed car for protection and comfort—now make your closed car as cozy as your living room... on sub-zero days... on just cold days... or on the chilly days of Autumn and Spring.

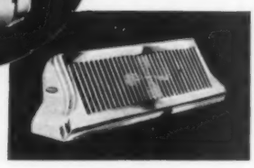
Front dash models for Sedans and Coupes—a special model for Ford cars—also a De Luxe Rear Seat Heater.

Ask your dealer to explain to you what Ha Dees Hot Water Car Heater can do to increase the pleasure of all-year driving.

LIBERTY FOUNDRIES CO.
(A Division of Burd Piston Ring Co.)
ROCKFORD, ILL.



Fan-forced heat in all models



Rear seat heater

HaDees non-freezing fluid, the never-failing, economical, all-winter radiator fluid.

Ask your dealer.

Ha Dees
HOT WATER
CAR HEATER

PATENT NOS. RE17131 AND 1746985

Blows Hot when it's Cold . . . Blows Cool when it's Hot

VOGUE GOES SHOPPING

(Continued from page 95)

with leather and buckled in either brass or nickel. You can have it made in various cloths and leathers and colours that the sales girls will show you, or you may bring in a piece of your dearest tweed coat and have one made out of that. It costs, as I live and breathe, less than seven dollars. Then, as a final touch, you can get a gold and crystal clip with your monogram submerged in it, like **those horses'** and **foxes' head** riding-links, and if that doesn't give you a rush of chic to the head, you're hopeless.

In this same Accessory Shop, there is a new, overwhelmingly complete monogramming service. Pick your monogram and have it done in gilt for a bag, and then have the same monogram embroidered on your blouses, handkerchiefs, belts, scarfs, berets, and what you will until you are alive with monograms, if you have the same urge for exhibiting your own initials that I have.

There are, also, a lot of intoxicating evening bags made of velvet in the tones people will call "jewel," to match your evening dress, and oh, how alluring, how very smooth, how beau-getting!

• Then on, with more shouts, to Stern's, where they have a girdle that is an exact copy of a Cadolle model, made by a former associate of his, for under thirteen dollars; you get peach coloured cotton elastic, none of this candy-pink sandpaper, and a lovely shape for what some lunches *à deux* in this orchidaceous city have been known to cost.

Next, to moor the corset, they have faggoted ingrain silk stockings (all-over stripes of open work faggoting), which absolutely pass outside the picket fence of my adjectival capacity. Anyway, your ankles look about an inch slenderer plus them than minus them.

Then, they have some hand-made silk underclothes to put on top of the now well-known-to-you girdle; they are simple and yet pretty smooth, but it is the monograms available to put on them that induce the real hysteria; they are without doubt the most thorough glorification of your own initials that ever swelled your vanity. The two best are in lower case, which means the opposite of capitals, one printed by somebody very artistic and the other written in a sort of French angular hand. We have also ferreted out a fact that ought to charm all you dwellers against the sky. Stern's has dies of all the bigger and more Hispano-Suiza apartment-house addresses, so you can have your paper engraved without waiting around for a die to be made. **And I** may add that their paper has great cachet.

• If you are going Europe-wards and want something to put your clothes in, or at least bring them back in, you should hie you to Abercrombie and Fitch's and take several looks at a new kind of Hartmann luggage called "Debonair," which is made of a remarkable substance called Cossack linen; they tell me Cossack linen has to lie around on the Swiss mountains in the morning sun and the evening dew for weeks and weeks to get the intoxicating off-white colour it has when we bloated bond-holders purchase it. The weaving and bleaching have to be done in summer, too; winter just doesn't work. Anyway, at Abercrombie's, it has acquired coloured patent-leather corners, which have undeniable charm, and even a patent-leather stripe, green or red or brown or black, across the top, if you want it. It has very well-bred moire linings and is made in a big suitcase size, a small size, and a hat-box. Air-minded ladies ought to take quite a sneaker for it, because it weighs nothing, in luggage parlance. With a set of this distinctly aristocratic baggage, you ought to feel pretty debonair yourself.

• Of course, if you want to be really alluring and like a heroine in a novel published by Knopf, you ought to buy certain articles of your apparel at a real man's shop like Brooks Brothers. For instance, a man's dressing-gown made of heavy silk, in various colours, has a certain charm that nothing outside a lithe, lean lady in Michael Arlen can approach. Men's pyjamas, too, make you look tall and esoteric, and with a private life of your own. The whole point is to get man's, not mannish things.

For hunting, if you are a fox-chasing female, it is really necessary to get certain things at Brooks. For example, turtle-necked sweaters for cubbing; wind-proof chamois shirts; bowlers and toppers; woollen socks to wear under black boots on a cold November morning; and yellow or white string gloves, some of them with woollen linings. This shop has one thing that is a real godsend to ladies with tender necks, which is a stock made of a material called taffeta flannel, soft, creamy, and correct, and has it all over scratchy piqué and crumply crêpe de Chine.

• There is nothing more thoroughly satisfactory than the opening of a new department by a shop that has always been good at something else. I thrill at the enlargement of genius. Mrs. Franklin's, which has always had superb sports clothes, has now burst into flower with a pyjama shop—and what Hispano-Suiza pyjamas, what long-lissom-legs pyjamas! I looked at a pair made of a Rodier cotton-and-rayon tweed-like material in a delicious dust colour, with a blouse of red-and-white candy-striped crêpe de Chine. The trousers have deep pleats, both back and front, giving the effect of a beautifully tailored skirt. A jacket of the Rodier material goes on top casually. This has great sophistication and wham. There is a large hat of candy-striped crêpe de Chine, also.

Another pair, made of a mysterious material with a frosty, cool feeling, in a dull raspberry colour with white zigzag lines has a one-piece body with the back of the trousers in fish-tail effect. The same effect is carried out in the jacket, which is fitted. This is a grand costume, compatible with possible hauteur, and yet a possible game of craps on the floor—both.

But you must see the evening pyjamas in heavy dull black crêpe made like an evening dress with a low, square neck, back and front, and pleated trousers, all this being black as the night, and over it a short hip-length jacket that fastens under the arm, made of an intoxicating material—a white suède-like satin.

• Dear Woolworth's! How should we all keep the home candles burning without you? Now, this emporium has some bracelets that are really and truly about the smartest of the big conspicuous sort of bracelet I have seen. They are like coils of transparent celluloid, in green, which has great swish with a black street dress, and pink, which is no less than divine in the evening, very iridescent and opalescent and evanescent and so on. They belong on lovely young things with long slender arms and thin hands making immature gestures. Anyway, they are really good stuff; when I get around to it, (Continued on page 138)

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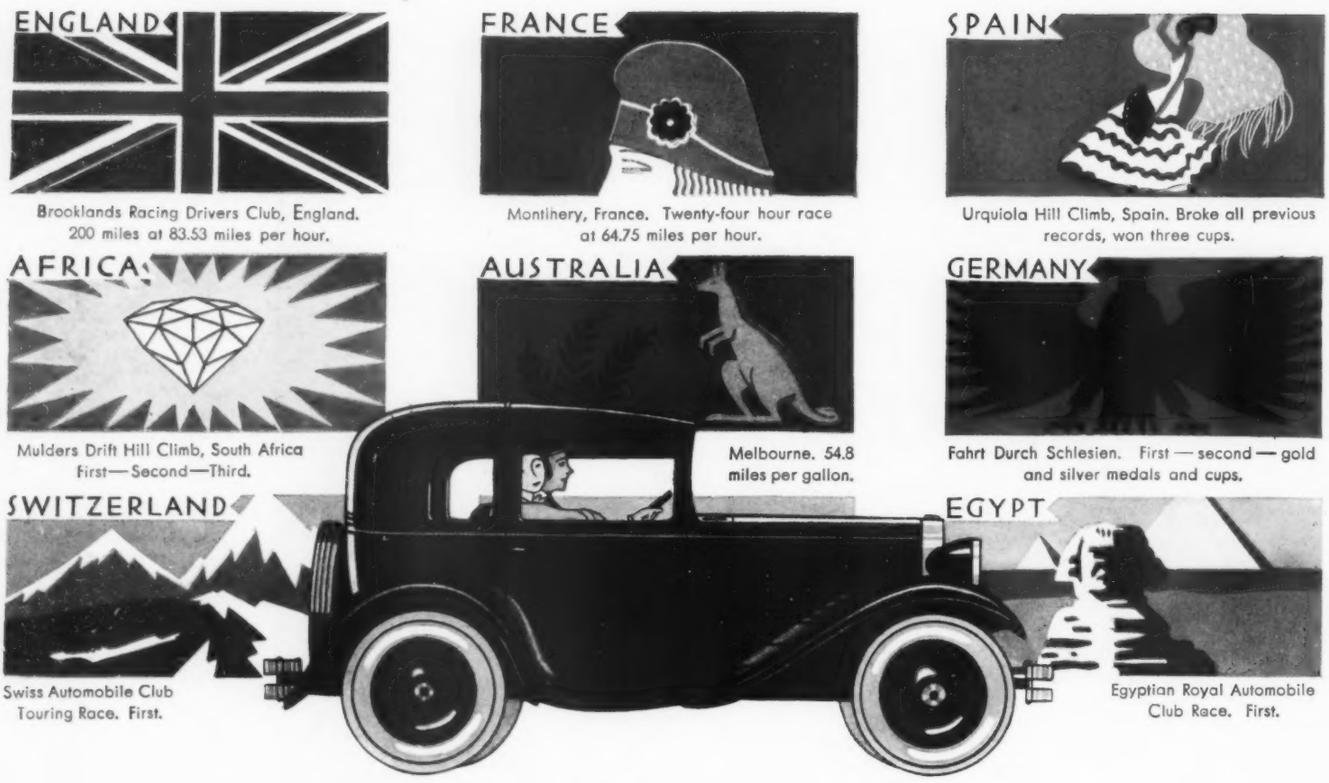
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SWITZERLAND
Swiss Automobile Club Touring Race. First.
EGYPT
Egyptian Royal Automobile Club Race. First.

the bantam Austin... a thrifty mate for cars that squander gasoline!

IT comes darting down the American highway, with a trail of triumph across the old world... medals and cups galore... over five hundred of them in its eight years of continental glory.

It brings a new idea of transportation to us... a sensible, *inexpensive* way to go places. 40 miles on a gallon of gas... 20,000 to 40,000 miles on a set of tires... cost ¾ of a penny a mile for gas, oil and tires. It will run you a thousand miles for $5.75 worth of gas and oil. It relieves your large car of all the one and two-passenger journeys. The family garage bills become almost painless.

It carries two people with amazing comfort... plenty of leg-room... even for six-footers.

Its smart, graceful contour comes from the drawing board of an internationally known designer with five coveted Monte Carlo Automobile Club medals to his credit.

More facts... fifty miles an hour in high... forty miles an hour in second... wheel-base—75 in.... width—40 in... There's a trim young roadster, too.

Showing now... Go, slip behind the wheel... drive it in traffic... park it... and you'll be about ready to part with $445, plus freightage from the factory.

THE AMERICAN Austin

AMERICAN AUSTIN CAR COMPANY, INC., BUTLER, PA.

WEDGWOOD

Prairie Flowers

IN this new pattern—in bone china—has been produced the first Wedgwood design from an entirely American inspiration. ✕✕ For its creation, the artist traveled to the West to see one of America's glories—the wild flowers of the plains and prairies in the early Spring. ✕✕ Here, indeed, he found a new enchantment, scarcely to be equalled in the whole world; this he has happily symbolized in Wedgwood's latest design—*Prairie Flowers.*

Upon request we shall be pleased to send you a copy of our illustrated booklet.

Josiah Wedgwood & Sons, Inc.
OF AMERICA

Mark on China

160 FIFTH AVENUE · NEW YORK
Northwest corner of 21st Street
WHOLESALE ONLY
Potteries: Etruria, Stoke-on-Trent, England

Mark on Jasper, Basalt, Queen's Ware, Etc.
WEDGWOOD

THE FUR JACKET COSTUME

FASHION'S FALL FORMULA

This is the Bruck-Weiss choice of the smartest costume for Fall. As illustrated, it consists of a beautifully tailored, black woollen dress, belted at the natural waistline by a soft band of fur, to match the galyak jacket, which is cut on bolero lines in the new Vionnet manner. The hat is a distinctive Bruck-Weiss origination . . . a black velvet beret, draped long at the right side and fitted becomingly to a tight bandeau of galyak fur « « « « « « «

BRUCK·WEISS
WEST FIFTY-SEVENTH STREET, NEW YORK

MARTINUS ANDERSEN

ON HER DRESSING-TABLE

(Continued from page 106)

the client to get up and move about as she pleases any time during the waving process; another in which the hair is waved from the ends, in *croquignole* fashion, and which permits the heat to escape from both ends of the little heaters, thus minimizing the possible discomfort of heat and stretched hair. Here is a drying machine that sheds both light and heat upon the head, thus effecting a shortening of the drying period. Here, too, hair is permanently waved in smooth, flat waves or in little ringlets according to the type of coiffure that the client wishes to adopt, and rewaving the hair in the space that has grown out straight since the last permanent wave was acquired is made a feature. This item, incidentally, is of no small importance at this particular time of year, when the wave acquired at the beginning of the summer has a way of looking very uncurled on top, even when the ends are still curled.

Tradition is an admirable thing in any commodity, and Atkinsons's soaps, which are now being introduced in this country, bring with them not only the splendid background that English soaps have created for themselves, but also the tradition of a house that has been established since 1799. These soaps, delightful and fresh in their perfume, finely milled, and effective in colouring, have been made for American use in sizes for the hand, the bath, and the guest bathroom, in a variety of well-chosen fragrances, which include rose geranium, English violet, eau de Cologne, vervain, lavender, and jasmin. One excellent feature for the person who is buying these soaps is the fact that their cellophane wrappings are all perforated, so that you are able to tell exactly what fragrance you are securing.

In this series, there are also bath

Atkinsons's soaps, shown above, have English lavender fragrance, one of many delightful perfumes in which they are made. The eau de Cologne and lavender water are charmingly bottled;

fragrances in soluble cakes that are a delight to use, eau de Cologne and lavender water in charming bottles (which are shown in the photograph above), a wooden bowl of soap for bath or shaving, a white rose perfume, which has already won favour among those who like a rose scent, and "California Poppy," a piquant and individual fragrance. Atkinsons's soaps and other preparations are available at the toilet-goods counters in a number of leading department shops in larger cities.

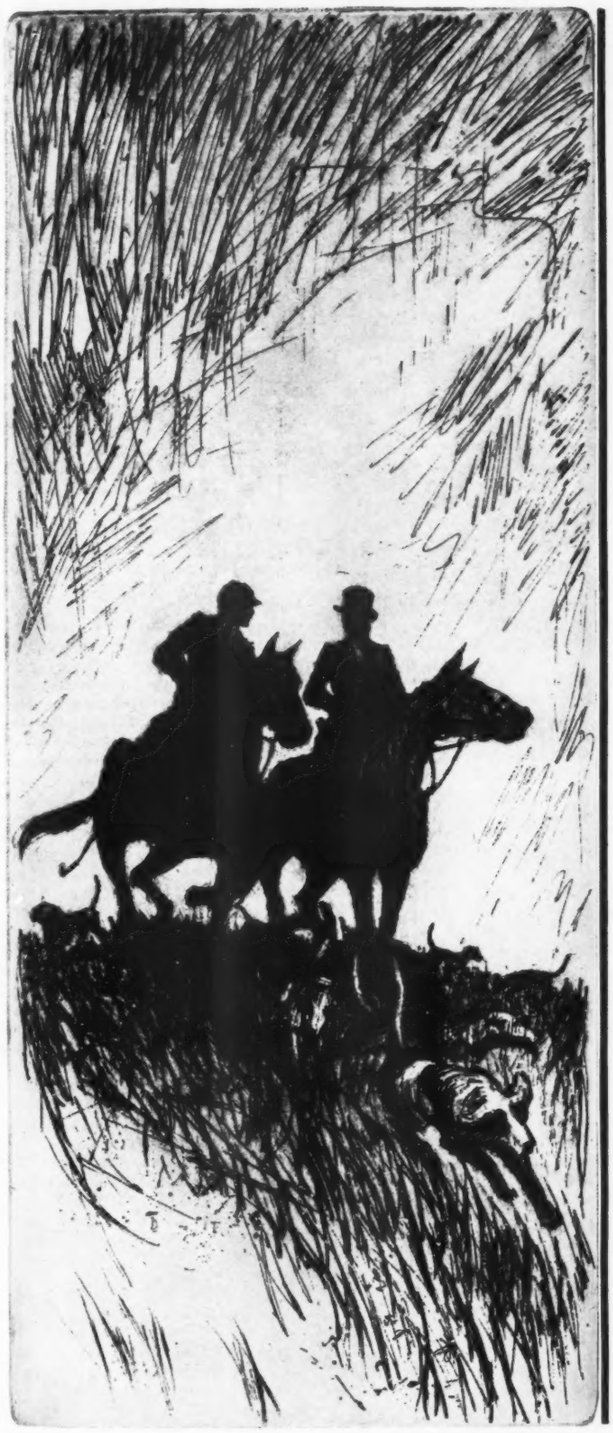
The tendency, to-day, among the better cosmetics is towards specialization, and the Amiran products, those delightful preparations made according to the formulae that have long been used to create the beauty aids of the women of the imperial house of Russia, are an outstanding example of this trend. The complexion soaps are numbered one, two, and three and are intended for dry, normal, and oily skins. The skin food is made in two different forms, one for the average skin and the second, containing a greater oil content, for the dry skin. The astringent is available in two strengths, one for daily use on the average skin, the other for the relaxed skin that needs more active stimulation. The liquid protection cream in this series is a smooth, milky liquid that not only affords protection to the face and arms against the elements, but also softens the skin and provides a most satisfactory powder base, while the cleansing cream is of the fine, supple texture that requires only the lightest touch in applying and removing it. All of the preparations have a fresh, faintly lemony fragrance that is very pleasing, and their gold and black containers are distinctively chic. The Amiran products can be purchased at Bergdorf Goodman in New York.

VOGUE GOES SHOPPING

(Continued from page 134)

I shall write a theme song about Woolworth's.

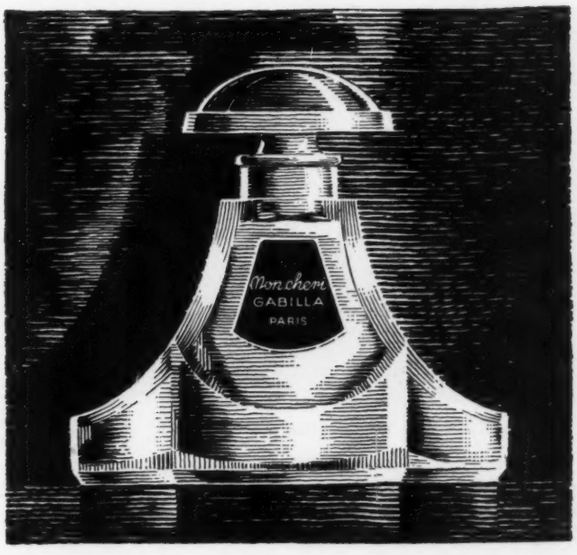
• On a little-known thoroughfare called Fifty-First Street, between Second and Third Avenues, there exists Lesile Van Dusen's, a modest little shop with a large sign saying "$5 and $10 Antiques." And it's good. It's simply superb. For instance, nine Wedgwood plates with engravings of the capitol at Washington, positively antediluvian as to age. I saw some wonderful old glass, I think it was Sandwich, but I wouldn't know, and a mellow old teapot, with one tiny chip off it, that was Lowestoft. There are red and green price-tags, green for the ten-dollar things and red for the five, for such of us simple-minded souls who can't read.



They will talk of the chase as far as the elms, where the horses drink, and where his margin of honours for the day will take a little tumble.

gabilla
paris

In times of confidence is there always a little untold? Else, whence individuality?



Mon cheri

Parfum de Gabilla • Paris

Churchill HAND-WOVEN covers

so Exquisite in their weaving and colors, you'll seek many uses for their loveliness

Imagine the most enchanting colors you've ever seen, rainbow-like in their delicacy and variety—think of such color in woolens of a dreamy softness and airy lightness—and you can begin to understand the unique charm of Churchill Hand-Woven Covers. A "miracle of beauty" is being created by weavers in Kentucky, whose native craft has been enriched by the skill and art of India, transmitted through the genius of David Carroll Churchill.

You can enjoy this rare beauty in Couch Throws for the boudoir chaise or the living-room sofa; in luxurious "extra" blankets that you'll like to display; in motor robes to match the car's upholstery. In fact, you will create opportunities to use covers which so splendidly combine comfort with decorativeness. There are baby blankets, too, whose softness and daintiness you'll love. Churchill Covers are practical; made of the finest, selected all-wool yarns, they can be laundered repeatedly without injury.

Churchill Covers are rapidly being introduced in leading department stores, specialty and gift shops. Ask to see them—but let us send you illustrated booklet showing these items in their amazingly beautiful, natural colors.

THE CHURCHILL WEAVERS, BEREA, KENTUCKY
NEW YORK CHICAGO LOS ANGELES

THE CHURCHILL WEAVERS, BEREA, KENTUCKY

Please send me your free booklet, which pictures and describes Churchill Covers.

Name.....

Street.....

City.....

YOUR NEW FUR COAT

(Continued from page 71)

shape of a monogram embroidered in gold or silver just inside.

The little fur jacket? Fun, of course, to wear and going to be terribly popular this winter, though not quite so useful for real winter as a long fur coat. The new feeling of being bulky at the top and slim and slender below is one of the smartest of the new sensations. Every jacket is sold with a skirt of cloth made to go with it—contrasting or not, as you prefer. Some of the jackets are so short that you can see the belt of your dress beneath. There is one type that is part of the light-weight wool cloth coat and worn right on top of it. The majority are hip length, belted or unbelted, with belts of cloth or fur, some few buttoned straight and snug up to a little round collar, others finished off with a Chinese neck-line that is very Oriental and becoming. The Paris Openings introduced others three-quarters in length, as well as tweed hip-length jackets lined with dyed squirrel. These short jackets are the very thing for novelty and for less expensive furs. In addition to black broadtail, galiak, Persian lamb, and pony for the city, there are tougher jackets of nutria, astrakhan, shaved goat, or lapin, lined with wool shantung, checked wools, Rodier novelties, or with sober linings, flaming as to scarf. A moleskin jacket will be worn with a bright orange wool scarf, tucked cravat fashion in at the neck; a nutria jacket with an oatmeal tweed dress and a scarf in yellow and black check. Even smarter than the jacket is the little cape of Russian sable, if you can afford it; otherwise, of tipped Russian sable, rather Victorian in a way, and very elegant worn over a velvet afternoon dress.

FOR SPORTS

The sports coat? Here, there has been a change. If you ask for one this year, at a good furrier's, you will no longer be shown a straight, belted model made of cheap fur. You will either get one of the doggier short fur jackets aforementioned, to wear on week-end tramps across country, to the Belmont Park races, or else you will treat yourself to a mammoth fur greatcoat cut with raglan sleeves, of nutria, caracal, beaver, maple goat, or dark lapin. This is the all-year-round fur coat. This is the coat-to-be-left-in-the-car, the coat that you wear out to dinner if you live in the country and have to motor through drifts, the coat that lies in your steamer chair while you take a turn about the deck. Leather coats lined with fur also are about and still very smart. At the Paris Openings, many three-quarters tweed coats were shown lined with dyed squirrel or flat furs.

You might also investigate coats ending between the hip and the knee for this purpose, for they are very smart with a good tweed showing beneath and a wool scarf muffling the neck.

EVENING FURS

For evening? Sable, of course, stands in a blaze of glory at the top. The new ermine, dazzling white and supple as white velvet, is handled with consummate skill, slightly fitted, slightly princesse, and you have your choice of the little hip length that has been such fun all summer, or the extremely long coat to cover the evening dress, slightly longer in back, or the new seven-eighths length. The last two take the palm for winter, what with traffic what it is and the cold wait for limousines being so long. White broadtail is the alternative for ermine, and a white broadtail dolman, glimpsed at a shop recently, has a great deal of charm and again suggests the Victorian and driving up to Buckingham in the 'Eighties in the brougham with all the harness chains jingling. If you want something really sensational—not a wrap for six-nights-out-in-a-week work—Worth's little short jacket wrap of silver fox with the silver reflections concentrated on the skins in the centre back is very smart. Again, the nice bushy feeling above to accent the suave silky form beneath.

FUR AND FABRIC

The fashion of combining fabric with fur and fur with fabric is an outstanding tendency of the new autumn mode in Paris, and a very important one, for it reflects again this entirely new method of handling fur. Just as cloth coats are encrusted with fur, so fur coats are often encrusted with cloth. Fabric and fur are used interchangeably. An astrakhan coat, for instance, may have broadcloth set in under the cuffs and behind the collar. A black seal coat belted with a leather belt may have, in place of a fur collar, a long, voluminous black wool scarf, which is, of course, infinitely more surprising and new. A young girl may wear a cloth coat with a circular grey squirrel cape on her shoulders or a tweed coat with a fitted astrakhan coachman's cape collar.

Separate furs? First, you might look at sable, two, four, or more skins. They will be very luxurious and lovely with these new velvet dresses that we are about to wear. Fishers are less expensive. A sort of Ascot of white ermine or white caracal or white broadtail, worn cravat-like about the neck like an old-fashioned groom's stock, is very smart with a black suit. These same furs are equally chic in black. For a novelty, a pierrot ruff of foxes' tails is amusing. This new muff is a small, square, flat object to match the coat, not quite so "rigolo" as the baby round muff of the past two seasons, but a little more dignified. We prophesy, with all this Victorianism in the air, that, before the winter is out, smart women will be pinning violets again on their muffs, and, for those who can get away with it, it will be terribly chic to stroll into a luncheon on a cold day, after you have laid your wrap aside, in a velvet dress with a big fox muff on your arm for décor.

What's wrong with last year's coat? Very likely, it is not long enough or short enough. It probably is just between the smart lengths. If it is a long coat, you should let it down so that it covers your street dress. Otherwise, frankly take it up so that it becomes a real seven-eighths length coat. It probably is too straight. Have it fitted slightly under the arm. Take off its fancy collar or, if it is self-trimmed, have the collar cut down a bit and have a smaller one put in its place. If it is really worn, and the furrier says he will have to add an untold number of skins, slash it up altogether and make a little fur jacket out of it, cut like an Eton jacket, a Chinese coatee, or just a snug little coat with a wide leather belt. And all will be well.

The Ivory Informal *The Bride's Note*

Crane's Visiting Cards

MR. AND MRS. FREDERIC GRANT
REQUEST THE HONOUR OF YOUR PRESENCE
AT THE MARRIAGE OF THEIR DAUGHTER
NANCY LANG
TO
MR. WILLIAM DAWES BALDWIN
ON TUESDAY, THE TWENTY-FIFTH OF JUNE
AT HALF AFTER SEVEN O'CLOCK
AT GRACE CHURCH
IN THE CITY OF NEW YORK
PLEASE PRESENT THIS CARD AT
GRACE CHURCH
SEVENTY-FIVE MADISON AVENUE
ON TUESDAY, THE TWENTY-FIFTH OF JUNE
WILL BE AT HOME
AT SIX HUNDRED LAKE SHORE DRIVE
IN THE CITY OF CHICAGO
AFTER THE ELEVENTH OF SEPTEMBER
MR. AND MRS. FREDERIC GRANT
REQUEST THE PLEASURE OF YOUR COMPANY
ON TUESDAY, THE TWENTY-FIFTH OF JUNE
AT SEVEN O'CLOCK
AT THIRTY-NINE PARK AVENUE

Crane's Kid Finish Ivorette, engraved in Rue de la Paix

As a debutante, her coming-out party was one of the most beautifully arranged in an entire crowded season. Now that her wedding approaches, the same good taste, apparent in every tiny detail, will lift it to the plane of weddings long remembered.

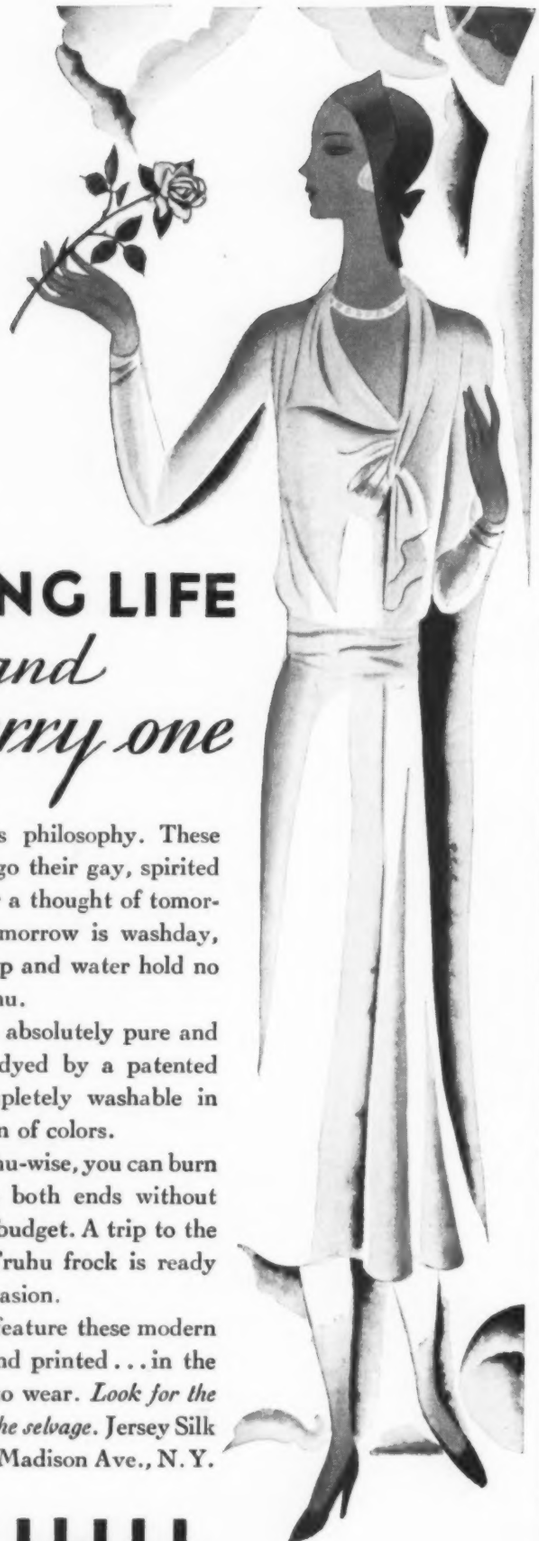
Choosing the invitations will be an adventure. So many fashions, and all so lovely! Perhaps Crane's very newest one is of Kid Finish Ivorette, in smaller size, with the offset panel. The engraving might be in Rue de la Paix, a new, vertically shaded letter. This invitation slips into the large, rectangular envelope without folding.

Visiting cards are much in use during the first weeks after an engagement is announced. This thoughtful girl has already reordered her own. Later, she will choose her new ones, both those with her name-to-be, and those which read "Mr. and Mrs. . . ." A thrill, that!

She will, indeed, have a complete little paper trousseau, as adequate for its needs as her real trousseau. There will be note paper for her acknowledgments—Crane's Bride's Notes are so friendly that the very envelopes seem to voice her thanks. Note paper with her new monogram, of course—one kind for her apartment in town and another for the country house. Then, note sheets for formal use, engraved with her crest. And mercy! Don't forget Crane's Ivory Informals. She'll probably use them oftener than anything else.

The quality of Crane's fine papers is unquestioned. Wherever the best stationery is sold, there you will find Crane's. Eaton, Crane & Pike Co., Pittsfield, Mass.

Crane's
Fine Writing Papers



A LONG LIFE
and
a merry one

THAT'S Truhu's philosophy. These sprightly silks go their gay, spirited way with never a thought of tomorrow. For if tomorrow is washday, what of it? Soap and water hold no terrors for Truhu.

For Truhu is absolutely pure and unweighted . . . dyed by a patented process . . . completely washable in any combination of colors.

If you're Truhu-wise, you can burn your candle at both ends without scorching your budget. A trip to the tub and your Truhu frock is ready for the next occasion.

Smart shops feature these modern silks . . . plain and printed . . . in the piece or ready to wear. *Look for the name Truhu on the selvage.* Jersey Silk Mills, Inc., 200 Madison Ave., N. Y.

TRUHU
Washable
SILKS

ABSOLUTELY PURE UNWEIGHTED

IF IT'S TRUHU IT'S WASHABLE

PANORAMA OF NEWPORT

(Continued from page 65)

and navy-blue cardigans and small jersey turbans. The popular beret, strangely enough, not much in evidence. In the smaller boats, crazy rags —blue dungarees, pink polo shirts, and rakish blue caps.

The great yachts, like the Bakers' *Viking*, bearing down on Newport on Fridays and Saturdays with guests for the week-end from New York. The crowds of lovely young things on the beach complaining of the nuisance of growing hair when swimming, and, going right on growing it. The epidemic of tournaments—golf, tennis, and what-have-you, one on the other's heels.

The waltzy music. At the subscription dances at the Clambake Club, the better half of Vincent Lopez playing divine and dreamy Merry Widow stuff till the dawn comes up. The Francis Taylors' dance for the polo players with Markel's orchestra and those amusing Happy Go Lucky Boys singing.

Diana Dodge's engagement and all the subsequent parties to celebrate the event. Rostand's Romanesque in Mrs. Moses Taylor's shrubbery.

The good and bad plays at the Casino, where grand old balls used to be given and where now every one takes a box on Tuesdays, the opening nights.

The backgammon fiends hurrying along with their own boards tucked under their arms. The sheer impossibility of getting a bridge game.

The morning stop at Schuyler Parsons's shop to chat about the news of the day and fall victim to his enchanting antiques.

The long, dripping earrings back again on ears. The white dresses decoratively set off with dark blue and red touches.

The tremendous contrasts—first an evening spent at a very grand party at a very grand house, the grounds and the gardens magnificently illuminated, footmen running hither, thither, and yon, an orchestra from New York playing, and then the next night a party at the famous foggy Clambake Club with a mist creeping in from the sea and tweed coats thrown over your evening clothes.

This is Vogue's panorama of Newport this summer of the Cup Races, to be run off in the cinema camera at triple speed so that the little figures run instead of walk and everything in the picture hurries; or to be played, if you will, by an orchestra con fuoco fortissimo prestissimo.

SOCIETY

(Continued from page 50)

Blodgett, to Mr. Livingston Hall, son of Mrs. James Parker Hall.

Hungerford - Parsons — Miss Elizabeth Stevenson Hungerford, daughter of Major Victor W. Hungerford, to Doctor Langdon Parsons, son of Mr. and Mrs. Sidney A. Parsons.

WEDDINGS

NEW YORK

Balch-Benson—On July 26, Mr. Henry Gordon Balch, son of Doctor Franklin G. Balch and Mrs. Balch, and Miss Mary W. Benson, daughter of Mr. and Mrs. John Prentiss Benson.

Davenport-Dixon—On August 15, Major Walter Paul Davenport, U. S. A., and Miss Frances Sprague Dixon, daughter of Mrs. John Watson Dixon.

Denton-Fraley—On September 3, Mr. Ray Chadbourne Denton, son of Mr. and Mrs. Frederick W. Denton, of Houghton, Michigan, and Miss Dorothy Disston Fraley, daughter of Mr. and Mrs. Charles Bradford Fraley.

Harrison-Kountze—On September 13, Mr. Benjamin Harrison, son of Mr. and Mrs. Bernard J. Harrison, of Short Hills, New Jersey, and Miss Martha Kountze, daughter of Mr. and Mrs. de Lancey Kountze.

Kellogg-Luellen—On July 24, Mr. Chester M. Kellogg, son of Mr. and Mrs. Chester B. Kellogg, and Miss Alice Luellen, daughter of Mr. and Mrs. Lawrence Luellen.

Knight-Pyle—On July 28, Doctor Augustus Smith Knight and Mrs. Merlesmith Pyle, daughter of Mrs. Wilton Merlesmith.

Schwab-Bradley—On August 6, the Reverend Norman von Post Schwab, son of Mrs. John Christopher Schwab, of New Haven, Connecticut, and Miss Sarah E. Bradley, daughter of Mrs. Luther Daniels Bradley, of Brookline, Massachusetts.

Smith-Farnum—On August 1, Mr. Lucian E. Smith, son of Mrs. H. Valentine Smith, and Mrs. Charles S. Farnum.

Smith-Yerkes—On July 31, Mr. James Provoost Smith, son of Mr. and Mrs. Gouverneur E. Smith, and Miss Elizabeth Clipperton Yerkes, daughter of Mr. and Mrs. Leonard A. Yerkes.

Stout-Kellogg—On August 9, Mr. Gardner Dominick Stout and Miss Clare Kellogg, daughter of Mrs. John Prentice Kellogg.

Viles-Nichols—On August 2, Mr. William Payson Viles, son of Mr. and Mrs. Blaine B. Viles, and Miss Marian Nichols, daughter of Mrs. William H. Nichols.

PHILADELPHIA

Cooper-Ritter—On August 23, Mr. Joseph Wilkes Jenkins Cooper, son of Mr. and Mrs. J. Crossan Cooper, and Miss Kathleen Grier Ritter, daughter of Mr. A. Howard Ritter.

Easby-Ziegler—On September 6, Mr. Dudley Tate Easby, junior, son of Mr. and Mrs. Dudley Tate Easby, and Miss Marilla D. Ziegler, daughter of Mr. and Mrs. Carl Augustus Ziegler, of Germantown, Pennsylvania.

WEDDINGS-TO-COME

NEW YORK

Atwell-Hitchcock—On September 22, Miss Mary Atwell, daughter of Mr. and Mrs. George J. Atwell, to Mr. Francis C. E. Hitchcock, son of Mr. and Mrs. Thomas Hitchcock, of Westbury, Long Island, and Aiken, South Carolina.

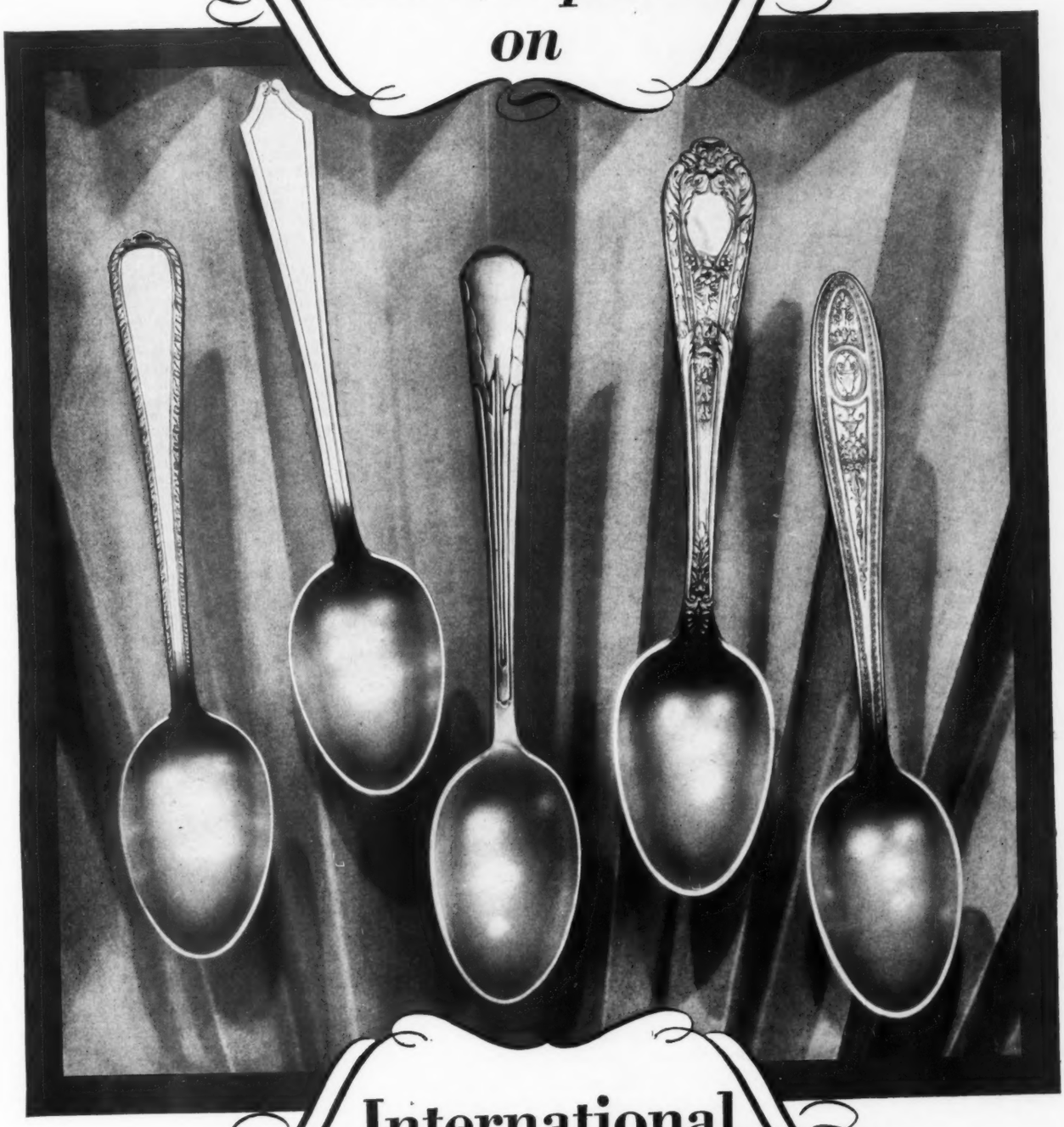
PHILADELPHIA

Gillmore-Williams—On October 2, Miss Frances West Gillmore, daughter of General Quincy Adams Gillmore and Mrs. Gillmore, to Mr. Richard Norris Williams, second, son of the late C. Duane Williams.

TO OUR CONTRIBUTORS

Manuscripts must be accompanied by postage for their return if unavailable. Vogue assumes no responsibility for unsolicited contributions except, of course, to accord them courteous attention and ordinary care. Vogue does not accept or pay duty on drawings submitted by foreign artists, unless the drawings are sent at the order of Vogue or by previous arrangement with its New York office

Announcing *new low prices on*



International Sterling

HERE are five of the loveliest silver patterns ever designed—Pine Tree—Minuet—Orchid—Fontaine—Wedgwood. Imagine your table set with any one of these patterns—then consider this good news! *The prices of flatware in these five patterns have been substantially reduced.* For instance, here are some of the new low prices on Minuet . . . . A 26-piece service—enough silver to serve four courses to four people—may be purchased for as little as $68.90! A correct, formal service for eight people—89 pieces—costs only $230! 6 teaspoons cost only $9—6 salad forks, only $16—6 dessert forks, $20—6 dessert knives, $21.50—6 Viande knives, $24—6 Viande forks, $24—6 butter spreaders, $13.50—6 bouillon spoons, $11—6 oyster forks, $9—tablespoons (each) $4.25.

Equally interesting reductions have been made on the other International Sterling patterns shown here. Consult your jeweler—or send for Elsie de Wolfe's helpful book, "Correct Table Silver—Its Choice and Use", which contains photographs of all patterns, with prices. Send 25 cents to the Fine Arts Division, Dept. V. 9-30, International Silver Company, Wallingford, Conn.

Are you Bored with the World?

Probably just with your corner of it!

MOORISH ROOM OF THE FRANCE

STEP across "the longest gangplank in the world," from the heart of Manhattan to the gayety of Paris afloat . . . a crowd too sophisticated to take anything seriously, unless it's the chef ∞∞ France all the way . . . the grace and splendour of the decorations . . . the luxury of the cabins . . . English speaking stewards who anticipate every wish . . . beverages that need no birth certificates for authentication . . . manned by French seamen whose ancestors tamed the Atlantic before Columbus ∞∞ Calling at Plymouth for London . . . a few hours later Havre, down the gangplank to a covered pier . . . a waiting express . . . three hours, Paris, the city of a thousand moods . . . the Riviera, smartest coast that ever hung above an Autumn sea . . . Morocco and the Sahara, the winter capital of modern sunworshippers ∞∞ Isn't your boredom melting at the very thought?

Three 30-day Mediterranean-Sahara cruises . . the "Barbary Land Tours" through Morocco, Algeria and Tunisia with their famous 46 "Transat" hotels . . . the freedom of independent travel with unlimited stopovers . . . a ship that is the last word in luxury and chic.

"FRANCE", Jan. 10 . . . Feb. 14 . . . Mar. 20

French Line

Information from any authorized French Line Agent or write to 19 State St., New York

ROMANCE IN A HAT-BOX

(Continued from page 58)

crown may be a complete hat in itself, and what seems the fulness of a beret is a doubled brim that hides a crown. Brims, when they merit the name, are adjustable, short, uneven, supple, faced or doubled, adding roundness to the softness of the outline and the edges—for we have no hard edges this season. Brims never interfere with the soft, collapsible, rollable quality of a hat. The most formal hat can probably be tucked in a pocket and emerge as spick and span as from a band-box.

Even the classic lines of a tricorne are subdued into long, rolling curves, and width spreads generally at the sides only, starting high and well above the ears, not to interfere with winter furs, and often developing into soft, unequal points at the side. Crowns, always shallow, may be slightly pointed or even draped and shirred.

NEW VERSIONS OF FELT

Many factors contribute to this general impression of softness, chief among them being the materials of which the hats are made. Felt has undergone a complete transformation, lost its solidity, and taken on much of the character of fabric and of fur. Soft and sheer as broadcloth, it takes an expert to detect its lineage. It can be draped and twisted, without any effect of heaviness, folded back on itself to form a softly rolling doubled brim or one that puffs around the face. It can be gathered, shirred, pleated, ruffled, and still make a hat that is feather-weight and supple as a handkerchief. It is made also in long ribbon-like bands that can be wound around the head and twisted into looped ends, much to the milliner's delight. Vis-à-vis, a soft taupé surface with a felt back, and antelope, both very light and supple, are slightly sturdier versions of this family.

In spite of all the new virtues of felt, fabrics are too good a medium for us to lose. They are more prevalent than ever, this season, best in monotone weaves and in self-patterns. But, whatever their quality and their texture, they are smart only when in contrast to the costume. The use of one fabric for the whole ensemble, including the hat, gives a home-made look, as though mother's loving hands had been busy with left-over scraps. Besides, it is too easy a solution of our problem to be really chic.

First among the fabrics, velvet holds sway—plain velvet, stitched along the edges at Maria Guy's; with overcast edges at Reboux's; stitched all-over with a soft, raw, triple edge to its minute brim at Rose Descat's; quilted and braided at Patou's; draped, braided, and puckered at Rose Valois's; folded, seamed, and gored everywhere. Cut velvet, extremely smart, cut in small polka-dots at Patou's; in narrow corduroy-like ribs at J. Suzanne Talbot's, in a fine pattern of chevrons at Reboux's. Hatters' plush, thinner, with a long silkier surface, often in two thicknesses pasted together.

MILLINERY FANCIES

Agnès uses new hand-knit woollens that are slightly stiffened and shaped, rolled, and curved like felts. She clings to her bonnet shapes, curved back from the face, often giving them velvet ribbon streamers that knot or tie in bows under the chin. Loops of ribbon ending in bows fall from her small crushable velvet hats with their short brims that roll up all around the face. She rolls her double felt brims, too, and tops them with slightly pointed crowns, pierced by a jaunty quill. All-over stitching gives the trim outline necessary to an informal hat. Maria Guy uses jersey-like broadcloth for these simple hats with adjustable brims, combines speckled jersey and hatters' plush, most informally, and twists supple felt bands around the head to end in a very jaunty fan-shaped bow high on one side.

Marie-Alphonsine uses a new chenille, soft, light, and stocking-like in weave, that is manipulated as easily as fabric, yet has a certain resilience and a lovely glossy surface. She stiffens it by narrow bands of horsehair to stand out at the sides. Florence Walton and Marie-Christiane, too, use a new version of chenille with small astrakhan-like curls that really looks just like fur, but is much lighter in weight. Marie-Christiane uses it in grey combined with grey velvet, forming a large chou at one side. Florence Walton combines it in black and white for a Russian cap and a little scarf.

The use of two fabrics can be excellent. Patou uses strongly ribbed silk jersey braid and velvet for a little cap that extends in two side points, and Lewis makes the same type of hat with velvet and wide silk braid, the kind that tailors use. Lewis also drapes soft felt bands, turban fashion, around the head, and Madame Georgette likes these felt bands in their soft fuzzy taupé version. She uses mélusine, a furry fabric with long angora hairs on a jersey foundation, that is an excellent fur substitute. Fur substitutes are rather more favoured than fur, this season, because they are lighter in weight and cooler. Fur itself, except for small ends and trimming, or as the completion of an accessory ensemble, does not appear at all, but ostrich tips peep out from Agnès' bonnets and Patou's supple tricornes, and quills pierce many a sports hat. Reboux binds back a velvet tricorne with velvet ribbon in a lighter shade. Reboux dearly loves ribbons, particularly in the new cut velvet, with their exclusive chevron pattern. Maria Guy, too, uses cut velvet ribbon, with narrow ribs. Marie-Alphonsine uses white grosgrain ribbon to join the sections of a dark green taupé hat.

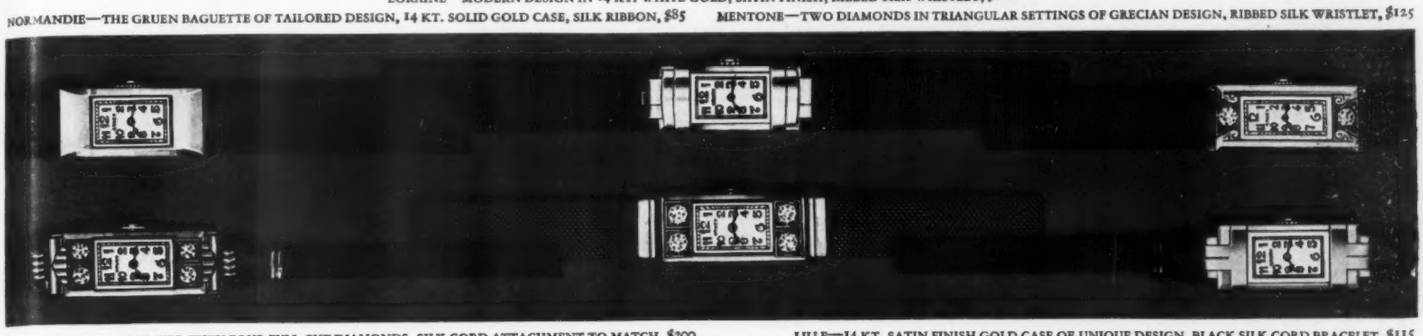
A MODE OF GREAT VARIETY

The sound principles learned through years of great simplicity and plainness, when the slightest cut or curve could make or mar, still underlie the mode and give a sure foundation on which deft fingers can build in complication and fantasy without losing touch with the true lines and proportions of the head. So, trimming is an integral part of the hat, linking the whole together and often giving a colour accent. All this contributes to charm a lingering eye, for eyes linger on hats these days. The new models can not be taken in at a glance. Between the simplest of little stitched caps and the tilted brims and bows stretches a long vista of becoming shapes, undefinable and as variable as the minds of their wearers, charming hats for youth and for maturity.

Dark green, darkish vivid blues, deep wine-reds, and all the shades of brown, from deep dark brown to rust; turquoise and deep violet-blues, currant-reds, garnet, and ruby-reds, dark emerald-green, and black. These are the colours—rich and rather subdued, vivid and deep, colours for every complexion, for every shade of hair. Hats, this season, may be the colour accent of a darker costume.

LORAINE—MODERN DESIGN IN 14 KT. WHITE GOLD, SATIN FINISH, RIBBED SILK WRISTLET, $110

NORMANDIE—THE GRUEN BAGUETTE OF TAILORED DESIGN, 14 KT. SOLID GOLD CASE, SILK RIBBON, $85 MENTONE—TWO DIAMONDS IN TRIANGULAR SETTINGS OF GRECIAN DESIGN, RIBBED SILK WRISTLET, $125



CHANTILLY—ILLUMINATED WITH FOUR FULL-CUT DIAMONDS, SILK CORD ATTACHMENT TO MATCH, $200 LILLE—14 KT. SATIN FINISH GOLD CASE OF UNIQUE DESIGN, BLACK SILK CORD BRACELET, $115

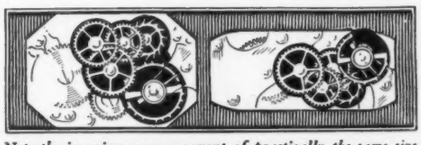
FALAISE—FOUR LARGE DIAMONDS SET IN A 14 KT. SOLID GOLD CASE, WITH GOLD MESH BRACELET, $225

An entirely new kind of wrist watch!

gracefully slender—remarkably accurate

The GRUEN Baguette*

Standard Gruen movement



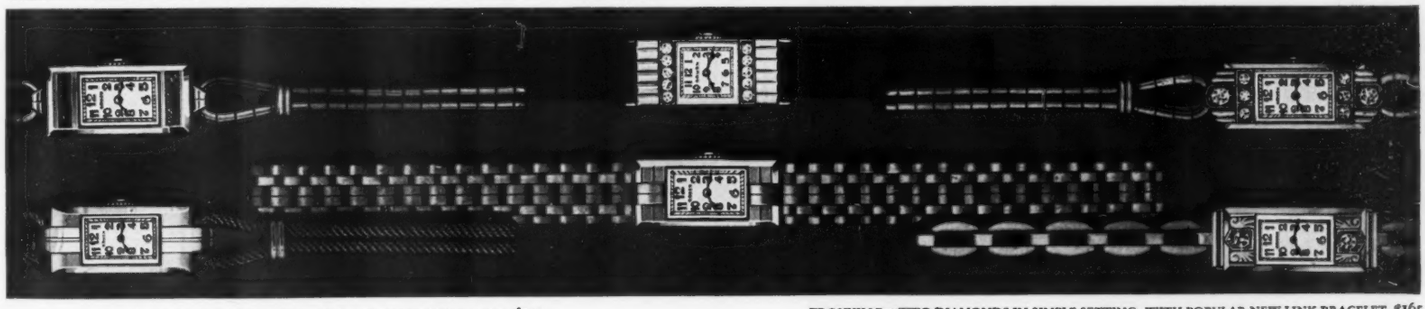
New Gruen Baguette movement

Note the ingenious rearrangement of practically the same size parts. This assures in the New Gruen Baguette the same high accuracy that has made so popular the standard Gruen movement

**An extremely narrow rectangular watch movement*

CHARENTON—TEN DIAMONDS ACCENTUATED BY A FLUTED CASE DESIGN IN 14 KT. SOLID GOLD, $185

AVALLON—POLISHED GOLD CASE WITH LAUREL LEAF ENGRAVING, GOLD TUBULAR BRACELET, $135 LONGUEVILLE—SOLID GOLD CASE ENRICHED WITH EIGHT DIAMONDS AND GOLD TUBULAR BRACELET, $275



OSTENDE—SMART 14 KT. SOLID GOLD CASE, WITH GOLD FILLED MESH CORD, $100 TROUVILLE—TWO DIAMONDS IN SIMPLE SETTING, WITH POPULAR NEW LINK BRACELET, $165

ARDENNES—ENSEMBLE DESIGN OF GREEN, COIN AND WHITE GOLD IN WATCH AND LINK BRACELET, $150

NARROW watches, like any others, are of value only if they keep *accurate* time. A slender watch may be beautiful, but a slender watch, as Gruen makes it, is much more—it is a timepiece of remarkable accuracy as well.

Who should undertake to create such a slender baguette watch at moderate cost, but the world's foremost specialists in fine watches exclusively—Gruen! For the Guild has made many rare and costly baguette bracelet watches, especially for the world's most exclusive jewelry shops.

So, as a model for this new, moderately-priced baguette, Gruen selected the Guild movement shown above enlarged, which has a long record for unusual accuracy on the wrists of thousands of women.

Then—by an ingenious rearrangement of practically the same size parts, they achieved in this tiny movement of longer and narrower shape the same proved accuracy.

The result is an entirely new kind of wrist watch! A watch of long, gracefully slender shape,—yet accurate beyond even the Guild's highest expectations. The Gruen Baguette!

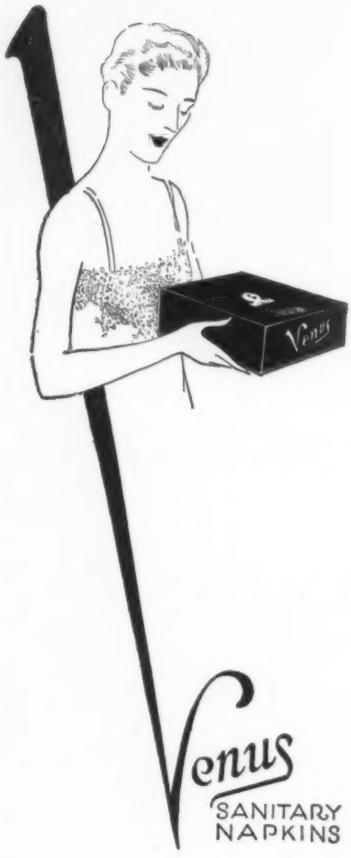
The Gruen jeweler nearest you knows through professional experience that Gruen Guild Watches offer the highest value per dollar invested.

He will show you the new Gruen Baguettes pictured here and many other designs priced $85 to $3000. Or write for a free copy of the new leaflet, "The New Gruen Baguette," illustrating and describing many designs of this marvelous new wrist watch. Address: Gruen Watch Makers Guild, Time Hill, Cincinnati, U. S. A. Branches in various parts of the world. Largest manufacturers of fine watches exclusively—engaged in the art of fine watchmaking for more than half a century.

GRUEN WATCHES

Listed in the Classified Telephone Directory of the larger cities under "Gruen Guild Watches" is the name of your nearest Gruen Jeweler. His store is marked by the Gruen Service Emblem

"FOR WOMANKIND OF THOUGHTFUL MIND"



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FINE DEPARTMENT STORES RECOMMEND VENUS *because*—

1. They are specially shaped to avoid bulkiness under the smartest costumes.
2. They are made of real cotton which is nature's own absorbent.
3. The covering is knitted of softest cotton yarn—which makes them elastic and gently form fitting.
4. The downy cotton filling is sewn in place so that it cannot become disarranged.
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Therefore, you too will find Venus the epitome of personal comfort.

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THE TOURIST AT HOME IN ENGLAND

THE ENGLAND OF THE BRITON, WITH ITS DOWNS, HEATHS, AND HORSE-RACING, AWAITS THOSE WHO SEEK HOME TRAILS RATHER THAN TOURIST ROUTES

GUIDE-BOOKS, travel agencies, friends who have done it before, all conspire to send motorists in England over a few well-known routes. London to Winchester; Salisbury and Stonehenge; Exeter, Torquay, across Dartmoor to Tintagel and Clovelly; from Bath and Gloucester up the Wye Valley to Snowdonia and the castles of North Wales; Chester and the Lakes into Scotland, and back via Durham, York, and Lincoln (with Broadway, Oxford, the Shakspere country and Sulgrave Manor somehow brought in). Round and round we go, until it would seem as if the tires of our cars must leave an imprint in those well-known roads as deep as the imprint that footsteps of the pilgrims have left in the stone floors of the cathedrals to which most of the roads lead.

Well, we have taken that tour. We have done our duty by the most famous cathedrals, castles, "American shrines." Now we are back in England again. One of the steamship companies has brought our car over, or Daimler hire is at our service. And, lovely as the familiar roads are, this time, let us make our headquarters at a comfortable hotel, choosing one in each of a few different districts and working out to the interesting and beautiful places in the neighbourhood. It is much less tiring than going on to a fresh stopping-place every night, and it saves the eternal daily packing and unpacking. The average of the roads is so good that you can safely take byways in and out of your centre so as to avoid duplication of the routes you may wish to cover. And when you have exhausted—or taken the cream off—one locality, it is always an easy jump, in a country so small as England, to move on to the next.

AND WE FARE FORTH

Try for a start, the Norfolk and Suffolk peninsula. Nature has made this a kind of cul-de-sac, so the endless chain of the first-time tourists passes it by. King's Lynn would make an excellent centre for your explorations, and it has two good country inns, the "Duke's Head" (a Trust House) and the "Globe." Lynn was once a flourishing port; now it is reduced to a pleasant quiescence, and the fine churches, customs house, and merchants' mansions built in its great era give the little place both character and beauty.

Near-by, in one direction, is the King's country place, Sandringham; in the other, the original Boston, with its unique lighthouse, church tower, and the Pilgrim Father memories if you care, for half a day, to be patriotic. The grand cathedrals of Norwich, Ely, and Peterborough are within easy range; at Wymondham and Bury St. Edmunds are abbeys romantically ruined; and Swaffham is a typical old English market-town, happily free from the attentions of modern commerce on the one hand and of the self-conscious, "arty" restorers on the other. (Bury St. Edmunds, by the way, would make a good alternative stopping place: accommodations at the "Angel" are simple, but the wine-cellar is unusually good for a provincial inn.)

HORSE IN FACT AND FANCY

It would be well if you could make your visit coincide with one of the ten race-meetings at near-by Newmarket The "Guineas" meeting in the spring and the Cesarewitch and Cambridgeshire meetings in the autumn are big occasions, but Newmarket always draws a good number of smart race goers, and the town itself is interesting as the headquarters of that old British industry, horse-racing. And the great heath, with its tracks running through mysterious, prehistoric earthworks, is always dotted in the mornings with lovely thoroughbreds being exercised or put through trials. A few miles on is Cambridge, in case you haven't been there already, or in case—which is reasonable—you want to go again. In the other direction is the fine old town of Ipswich, with its famous "Great White Horse Inn," where an earlier tourist, Mr. Pickwick, so unfortunately broke into the bedroom of the lady with the curl-papers.

This East Anglian country is admittedly flat, but its northern parts are made interesting by the fens, which give this corner of England a very Dutch appearance. And southwards, in Suffolk and Essex, you get the real "old English" country near to London. You might come back to town by Colchester, full of Roman and mediaeval relics, with the fine fifteenth-century "Red Lion Inn," or else by Saffron-Walden, past Lord Howard de Walden's magnificent house at Audley End.

Or, forgetting London, you might take a leap (Continued on page 148)

"JUST IMAGINE keeping all that gorgeous silver POLISHED!"

★ ANOTHER of the season's debutantes has just embarked upon that mystic voyage. Guests are drifting to the treasure room, where the gifts of admiring friends and relatives are on display.

Whispered remarks! . . . Exclamations!

"Just imagine keeping all that gorgeous silver polished!"

But the modern bride is not over concerned with the problem of keeping her silver gleaming. For she knows that it's old-fashioned and unnecessary to worry about that old-time enemy of luster—TARNISH.

Each precious piece when left unused for any length of time will be wrapped in Staybrite No-Tarnish Tissue. Each will be kept as gleaming and as lustrous as on that day of days when it was so proudly displayed for the wedding guests. Sterling, plated ware, in fact any metal surface—including metal fabrics in shoes, hats and gowns—is kept entirely free of tarnish by Staybrite.

Staybrite is a chemically treated patented tissue. It has been used commercially for years by famous silver manufacturers to keep tarnish from their products. Now it is available at your local department store in convenient 50¢ rolls, twenty-four sheets to the roll. If your dealer is out of stock, we will be glad to take your order for our special 48 sheet package, price $1 prepaid.

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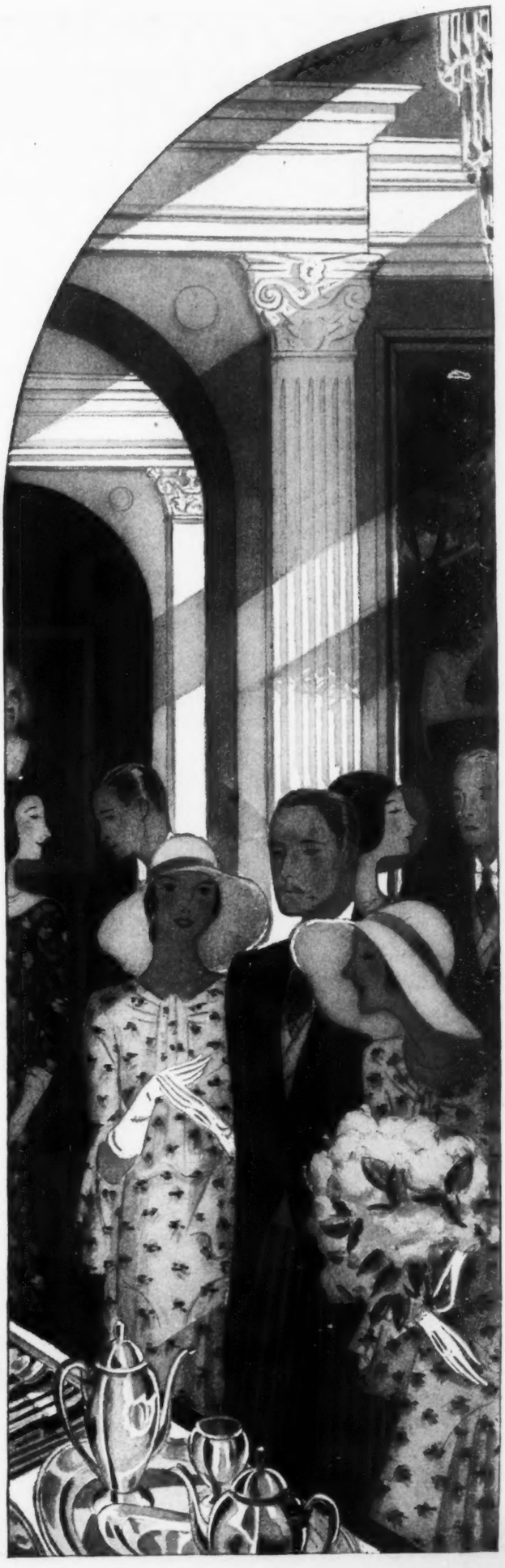

new . . . a modernistic soap in colors

to harmonize with your bathroom color scheme

Original, distinctive, exclusive! A superbly fine toilet soap made by the expensive French hard-milled process—and vividly tinted in exquisite colors to harmonize with your modernistic bathroom. • Each color is delightfully perfumed in a smart flower odeur to match its distinctive tint. Nile Green is perfumed with Mistique—Rose Pink with Jasmin—Lavender with Lavender—and Tan with Narcissus. • Pall Mall makes a rich creamy lather in all kinds of water. Three favorite sizes described below—beautifully cellophane wrapped. • Sold only in drug stores and the best department stores. If your dealer hasn't it send us his name and we will see that you are supplied. Internationala, Box 893, Cincinnati, Ohio.

At left, Pall Mall *Savon Toujours*, bath size. 33c the cake, $1.00 the box of four.

Above, Pall Mall *Savon pour la Famille*. 15c the cake, 25c for two cakes, $1.35 the box of twelve.

At right, Pall Mall *Savon Chic*. 19c the cake, 60c the box of four.

PALL MALL

"LES SAVONS EXQUIS"

THE TOURIST IN ENGLAND

(Continued from page 146)

through Grantham, Southwell (see the Minster), and the lovely remains of Sherwood Forest about the Dukeries, to the Derbyshire Peak country, extraordinarily little known to American tourists (though well known to the week-end char-à-banc trippers from the industrial cities of Manchester and Sheffield). It is a region of craggy hills, romantic caverns, rushing streams in lovely valleys. Here are the Duke of Devonshire's great mansion, "Chatsworth," and near-by "Haddon Hall." The latter is closed to visitors since the new Duke of Rutland has returned there, but the castle is easily seen from the road, and "Chatsworth House" is open on stated days and its great deer park every day. Don't be deterred by the intervening coal-field from driving over to see the remains of "Bolsover Castle," where the guardian will show you the gently declining Renaissance beauty that moved the Sitwells (whose ancestral home, by the way, is near at hand) to verse. You might stay at the "Peacock" at Rowsley, an exquisite old Jacobean house, or at the "Rutland Arms" at Bakewell, where the host is the perfect "mine host" of old English tradition, as respected by the great families who live about as he is respectful to them. Here is fine fishing; here are Bakewell tarts, rich confections that you should eat at once, after an otherwise simple meal. Or, if you want to dress for dinner and dance afterwards, there are a number of big hydros at the near-by spas of Buxton and Matlock.

DRIVE ON!

After another half-day journey, you can be up on the Yorkshire moors. You know York, so why not stay at Ilkley, a bracing little spa, or—if again you want sophistication and menus in French—at Harrogate? Or, perhaps best of all, at Ripon? Its cathedral is interesting, it is a town of quaint customs, and it is on the edge of the Marquess of Ripon's estate, where the park of Studley Royal, with its lovely water-gardens, its Jacobean dower-house, and the incomparable monastic ruins of Fountains Abbey, is open to the traveller. Almost any drive you could take on to the heather-covered moors would be delightful, but one drive should certainly be to Bolton Abbey, where the Duke of Devonshire's shooting-box overlooks the meadow in which the old church stands. And another should be along pretty Wensleydale, in the hope that you may find at an inn one of its exquisite cheeses in prime condition; though in neighbouring Airedale do not hope to pick up one of the terriers, for the race flourishes, apparently, all over the world except in its native place. A final day should take you up through West Tanfield, Masham, and Middleton to Richmond, one of the most picturesque of English castles. Thence you may go on to Scotland or hurry along the Great North Road.

SCORED AND UNDERSCORED

If from London you prefer to go west, we suggest the Marlborough Downs—rushed through by most tourists on the way to Bath—as a region worth loitering in. At Marlborough itself, the "Castle and Ball Inn" affords good accommodation and fare of the simple country style. It is a characteristic old coaching town with the wide, high street giving room for the teams to turn. The old "Castle Inn" here, built in the seventeenth century as a country mansion for the great family of Seymour, later became one of the most famous hostelries of England, but, with the coming of railways, the road traffic declined, and the stately building, first aristocratic residence, then posting inn, became the nucleus of the now famous Marlborough College. Now the automobile has brought prosperity back to Marlborough again, and to the "Castle's" successor, but rather as a port of call for a meal than as the resting-place for a day or two.

Just to the south of Marlborough is "Savernake Forest," seat of the Marquess of Ailesbury, where you can drive down beech avenues several miles long. Just to the north is White Horse Hill, where the grass of the slope facing the great plain (territory of the famous V. W. H. Hunt) is cut away over a vast area to leave the white chalk exposed in the shape of a formal, heraldic horse—work of some unknown people, done for some unknown purpose. From the poppy-covered mounds of the prehistoric camp at the top of the hill, you get a wonderful view over the coloured counties, and here the air is invigorating as it rarely is in England—which quality explains the presence of the numerous race-horse training establishments, where the thoroughbreds lend beauty and interest to Lambourn and the vicinity.

ANCIENT TOWNS AND MODERN BUNS

All this area was a great centre of population in pre-Roman times; everywhere on the Downs are barrows and tumuli, and a little west lies Avebury, an embowered village built among, and largely of, the monoliths of a druidic circle (its plan is still plainly discernible), which far exceeded Stonehenge in size and importance. Further on again, past "Bowood," seat of the Marquess of Lansdowne, is Westbury, with another prehistoric "White Horse." At Lacock, perhaps the least modernized of lovely English villages, is a sweet nunnery turned into a residence, with Tudor additions. The kind owner allows you to see it on Fridays. Thence it is but a step to Bradford-on-Avon, an ancient stone-built town, where industry, like that of King's Lynn and many of the Cotswold towns, has vanished, leaving fine edifices and spacious streets to a population one-tenth the size of what it once housed. This county is Wiltshire, famed for delicious bacon and ham. And so to Bath, for Roman and eighteenth-century civilization, for Bath buns and Bath Olivers—the latter, in these sybaritic days, offered also in chocolate coatings.

The Cotswolds have just been mentioned, and there is Broadway; but Broadway—contrary perhaps to the opinion of some tourists—is not all the Cotswolds, or even the best of them. Stancourt, near-by, is as pretty; Stanway, a mile on, has a Jacobean manor-house, a tithe barn, and a church, which form as fine a group of buildings of exquisite masonry and architecture as any in this country; but you must go on to Chipping-Campden for the best example, on any considerable scale, of Cotswold charm uncontaminated by sophistication. The "Noel Arms" there is a comfortable country hotel. Or you could stay at the "King's Head" in Cirencester (pronounced like that, or 'Sissister', or 'Sisseter', whichever you prefer), where they offer the old-fashioned, but jovial comfort that suits the followers of the Bathurst and Vale of the White Horse hunts. (Continued on page 154)

SCANTIES

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by Model

With the Slip included...

Now Five Garments All-In-One

And its weight is a scant eight ounces

Now even the slip—slips into the discard. Instead of four bulky, bulgy, over-lapping garments, and then an extra layer of protection—this eight scant ounces of freedom—cut low in the back—is the very least you need wear to be the most stylish.

Scanties and a dress—that's all—is the last word for evening.

Ask to see it at your own brassiere department—but to avoid paying for an imitation, be sure it bears the name—"Scanties by Model."

Style 401 illustrated of shrimp color oriental lace embroidered on Breton net, including slip of same material $22.50. Other Scanties including slip $10.50 to $25.00. Scanties for sport, street or evening wear $5.00 to $25.00 — at all leading stores.

Model Brassiere Co.

DEPT. NO. 27

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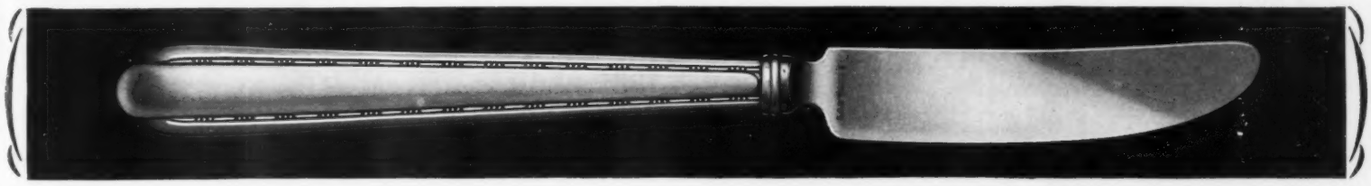
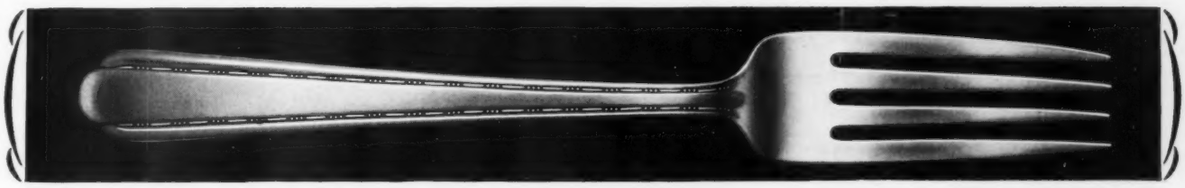
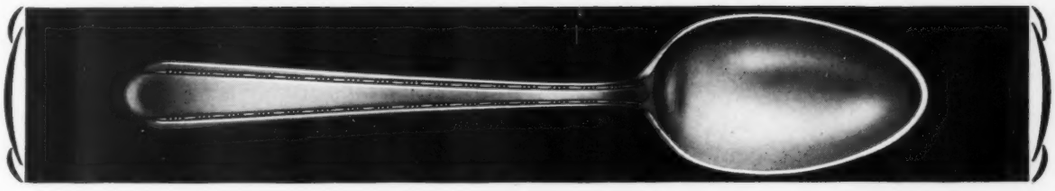


The new "Melody" dinner knife

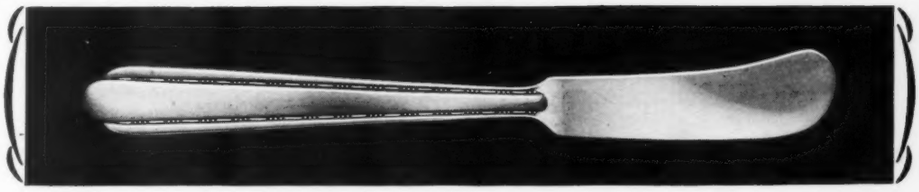
Melody



The Fork—dinner size



The Teaspoon's perfect contour



The new Butter-spreader

Illustrations about 4/5 actual size

LIKE a guest in your own home—with the same friendly-critical and appraising eye—feast your gaze upon this, the newest of all designs by notable American silversmiths.

Picture it upon your own table . . . the same rhythmic flow of line that gives the simplicity of modern design its kinship with beautiful poetry . . . the lilting charm of music set in silver! This is the new pattern in the finest quality of silverplate, the hit of the year and the years to come, by Alvin.

And its name is MELODY!

The new MELODY pattern, here presented by Alvin, will give your table settings the enviable distinction of silverware that is as smartly modern as your very latest cloth and crystal. Here's the new knife for meat courses with its stylishly sensible long handle and shorter blade. You'll find bouillon spoons and butter-spreaders in new and more pleasing contours . . . and all the standard pieces, each one beautified by the magic of the MELODY design and the precious quality of Alvin craftsmanship. Write for a free portfolio of all Alvin patterns in fine silverplate.

FREE GIFT CONTAINERS

At jewelers' and silverware departments, coast to coast, you may select complete sets of silverplate in famous patterns by Alvin, packed in a wide variety of beautiful and useful gift containers that are *free* — mirror-lined boudoir box for use as make-up kit or hosiery box, smart writing case, chests, serving trays, mirror trays or large breakfast-in-bed trays with folding legs. ***In any pattern:*** set of 26 or 29 pieces, $33.25—set of 34 pieces, $43.50—set of 50 pieces, $64.00. See address below.

ALVIN
STERLING
and the Finest Quality of
SILVERPLATE

SEND FOR THIS NEW BOOK

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THE SCENIC DESIGNERS

BY DAVID CARB

ABOUT fifteen years ago, Granville Barker produced Shaw's "Androcles and the Lion" in New York. Because he considered the play too brief for a full evening's entertainment, he affixed—as what used to be called a curtain-raiser—"The Man Who Married a Dumb Wife," by Anatole France. To the amazement of the authorities, the memorable thing about that production turned out to be, not Shaw or Barker or France, but the scene that provided the background for the latter's charming trifle. Designed by a young man, unknown to the theatrical world, the morning after the première Robert Edmond Jones was the most talked about person along Broadway. He literally awoke to find himself famous.

Since that epoch-making evening, he has been the leading spirit of the only group of scenic designers in the American theatre that, as a group, is advanced and advancing, the only coterie with vision and the courage to follow that vision. He and his fellows have adopted enthusiastically the attitude expressed in Jones's words: "A scene should give the impression that distinguished minds and unusual imagination have been working on it." And the scenes created by our better designers in the past decade have seldom failed to give that impression.

In spite of being compelled to hold their imaginations within the confines of a mechanical, almost blunt theatre, they have managed to give an overtone to their product that stirs the fancy of the observer—causes him to feel that he has known well the room he is looking at, "not exactly the same, of course," he would add with an apologetic chuckle. "If the room I was familiar with had but had that touch or this which the room on the stage has." The scene invariably caused identification—a necessity in realism—, but it is identification with a difference, a strange commingling of something one has actually known with something one has wanted to know. This is just another way of saying that these scene designers have created, under the strong lights that play upon our stages, photographic reality and, over and around and about it, the suggestion of something else—something rare, fine, provocatively intangible.

THE COMING ROMANTICISM

In a theatre that has for so long mistaken literalness for realism, our masters of décor have done more than any others to hold it on the path where it belongs. And now that we are approaching a sentimental era, leading inevitably to a romantic one, they will at last be able to abandon their cramped position, throw back their shoulders, inhale deeply, and release all the colourful, daring pictures the conditions of a decade or more have forced them to suppress. For, unlike most people who suppress their dreams over a long period, those of the scenic artists are not mildewed.

Jones, Norman Bel-Geddes, Lee Simonson, Jo Mielziner, Josef Urban, Cleon Throckmorton, Raymond Sovey, James Reynolds, Woodman Thompson—it is a list any theatre could well be proud of. No theatre anywhere in the world can match it or ever could.

In a sense, they have revived the old patronage system. The noblemen of another day were wont to bestow largesse on their artists and, in return, demand servile compliance. Our scenic artists do not adhere to that kind of patronage system; they are free, they earn what they receive—and, frequently, must bargain hard for it. No one management has the exclusive rights to their services, nor is any one in a position to dictate to them beyond awarding or withholding the job. From no angle can our magicians of line and light and colour and décor be regarded as handy men, catering to the whims of a superior. They have retained their independence.

But while each does the decorations for any play he chooses, irrespective of what producer happens to be sponsoring it, each one has drifted towards a producer whose taste and approach complement his own; each does practically all the plays for one particular management.

PRODUCER AND DESIGNER

The careers of Jones and Arthur Hopkins have been intertwined from the first. Simonson and the Theatre Guild. Urban and Ziegfeld. Throckmorton and the **soi-disant** experimental theatres — principally the Provincetown and Morley's Hoboken venture. Reynolds and the Neighborhood Playhouse. Mielziner does all the scenic work for Brady and Wiman, whatever the genre. Thompson and Winthrop Ames. Bel-Geddes is associated, more and more to the exclusion of all else, with the kind of pageantry that stems from "The Miracle"; a year or more ago, he gave up the theatre definitely and took to "industrial art"; last summer, he returned; he was engaged on a production of "Hamlet" in Skowhegan, Maine. And now his "Lysistrata" brings him definitely back into the ranks of scenic designers.

The manager seems more dependent on the scenic artist than the scenic artist on him, so, if any similarity to the ancient patronage system exists, it would appear that the artist does the patronizing. And he is well aware of the fact.

THE HEADQUARTERS

Any day, at any hour, one can verify that by strolling into the sometime stable, across from the Metropolitan Opera House in Thirty-Ninth Street, which Bob Bergman, the builder and painter, makes his headquarters. The steep, rickety stairs, at the end of a narrow, uneven passage, lead to a balcony that overlooks the lofty, unsealed workshop. There, one may observe the gleaming blue of the Bay of Naples flanked by the dingy wall of a tenement kitchen; a dugout touching the lustrous greens and yellows of California's sun-bathed landscape; a bit of the old, leisurely Paris overlapping a fantastic outline of New York's dizzy towers. On the other side, the balcony leads into the cluttered room that serves as Berg's office. Many of the advanced stage designers use it for a headquarters. The cubby-hole up two more flights just under the roof, where Jones works, is a sort of inspirational centre. But the office is the rendezvous.

In that ramshackle enclosure are discussed casually, but thoroughly the finer problems of the visual part of the theatre. For every one who comes there is interested primarily in those finer problems and, though perhaps not consciously, feels fully the responsibility that interest entails. The discussions do not run to theories or generalizations; such words as "beauty," "art," "colourful"—words popular writers usually (Continued on page 152)

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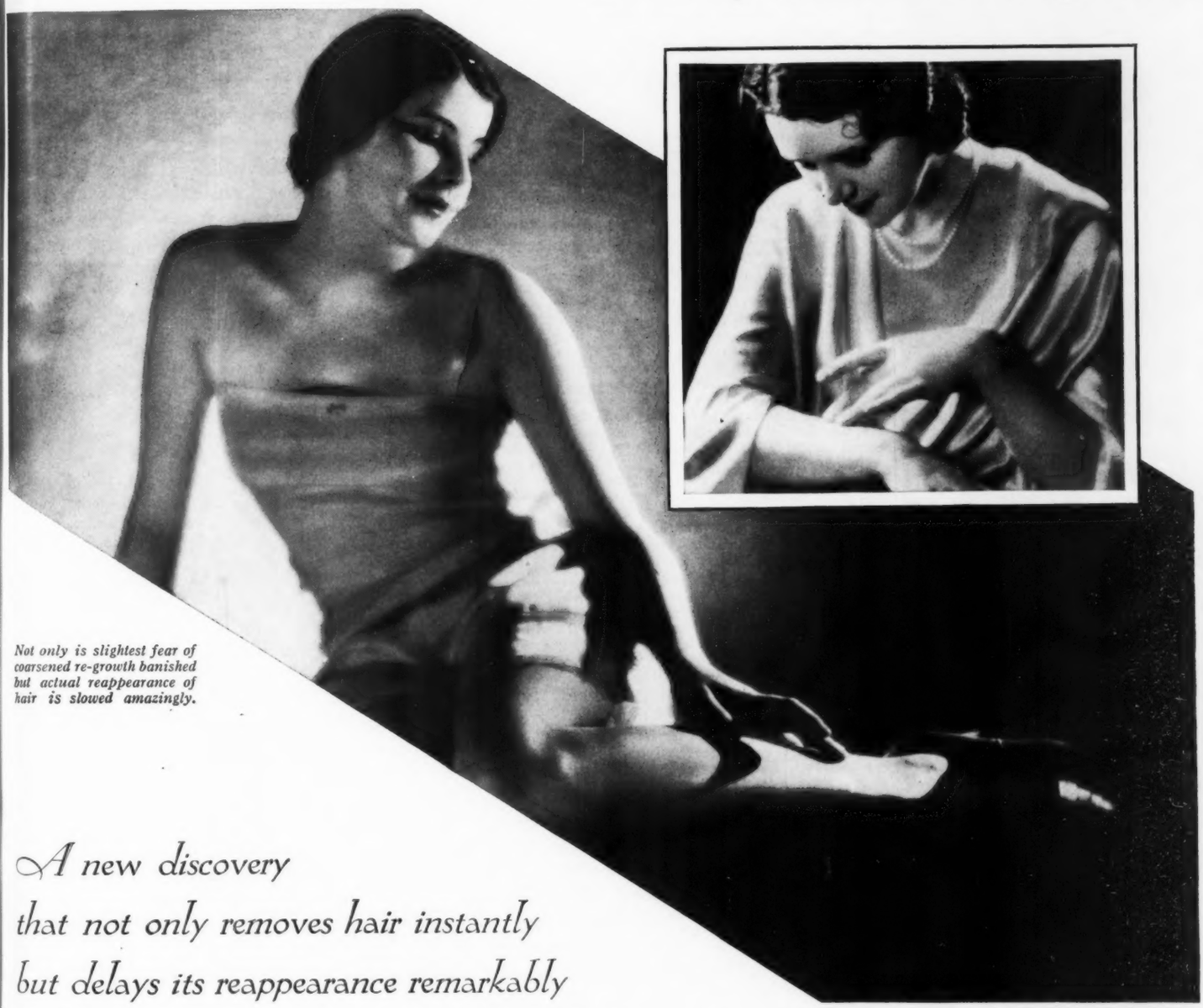

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THE SCENIC DESIGNERS

(Continued from page 150)

put in the mouths of artists—are rarely, if ever, heard at Berg's. The talk runs to the particular play, what it is and what it might be, to the peculiar difficulties confronting the scenic artist on a certain job and how they were met and conquered; why the producer of a play that requires a set showing both banks of a river and a castle beyond should have booked it in a theatre the stage of which is only nineteen feet deep, why an intimate indoor drama should be placed on a huge stage, how large a part the electrician played in making an effect more than usually effective. The talk goes that way. But, as in the sets they create, what these men say—even the most technical things—has about it something beyond itself, an eagerness, a reaching out, a laughing earnestness—that which, in fancy phraseology, is grandly called "divine dissatisfaction." They are absorbed by the special problems of a specific assignment. No one of them would hesitate to boast of some of his achievements, and to qualify the boast quite as unhesitatingly. For each feels that he did the best work of which he was capable, at the time—which is not the best work of which he is capable at the moment of speaking. He has learned since the job was completed; he will always be learning. Although they have "temperament," their work is punctual, thorough, exact. They do not indulge in wildness. The ground plans for their scenes are as accurate in every detail as the blueprints of the most meticulous architect's clerk, their lighting and colour charts leave nothing at loose ends; they work untiringly with the builder, the painter, the electrician, the dressmaker, the upholsterer; they themselves do most of the shopping for their sets and costumes—matching stuffs, choosing bric-à-brac, furniture, pictures.

ARTISTS APPLAUDED

Tremendous enthusiasm and zeal, the zest, the quivering curiosity of youth, natural taste, talent, an ever-developing technique—it is such a combination of qualities that has brought these members of the United Scenic Artists—a labour union—to the preeminent position they hold in the contemporary American theatre.

For their position is preeminent and unique. No one writing for our stage holds the position that Pinero, Barrie, Fitch held in their day. (Pinero and Barrie wrote as directly for New York as for London.) Nor has any one appeared with the genius of Tchekov or the fine theatrical flair of the young Edward Sheldon. O'Neill once in a while. Shaw belongs to a special theatre. Owen Davis should, by all the rules, be the Pinero or at least the Henry Arthur Jones of today, but somehow he isn't—a Davis première makes scarcely a ripple in theatrical waters. Of all the hundreds of plays being written at present in America only the announcement of a new George Kaufman opus is regarded as a real event—he occupies a place somewhat similar to that of Clyde Fitch in his time.

TALENT IN ARREARS

The same is true of actors. Not even Ethel Barrymore stands out as John Drew, Maude Adams, Richard Mansfield, David Warfield, and a dozen other pre-War stars stood out. Lunt and Fontanne come nearest. John Barrymore was almost there when he forsook the theatre for the screen. Perhaps, Katharine Cornell would occupy the niche once held by Duse were she able to find parts that would give her talents full play. Alice Brady might be a sort of Bernhardt were she content to be the kind of actress she was intended to be. That, however, is all conjecture.

And no manager plays the rôle both in the public and the professional opinion that Charles Frohman played. Or Klaw and Erlanger in their heyday. Or Weber and Fields. Or Lester Wallack or Augustin Daly. Like Kaufman among the dramatists and Lunt and Fontanne among the actors, the Theatre Guild among the managers comes near to it—in a fashion. A sadly restricted fashion. By any standard of measurements, they seem undersized.

THE ADVERTISEMENT BOARDS

But the scenic designers tower above their predecessors. They have absorbed what Craig and Reinhardt had to teach and have gone far beyond their instructors. Their names mean much to the general public. Even the managers have been forced to admit it; the boards beside the entrance to the Plymouth now announce, in letters as large as those telling the names of author and director, "Settings by Robert Edmond Jones." The newspaper advertisements also. Ziegfeld recognizes the drawing power of Urban's name, the Guild of Simonson's, Brady and Wiman of Mielziner's.

The artists have discovered of late that scenic work does not absorb all their energy. Most of them have taken up "side-lines." Simonson has designed three art exhibitions, a piano, silks, and is now engaged in redecorating Delmonico's. Reynolds indulges in murals. Urban's reputation as an architect and interior decorator grows constantly. Jones designs silks.

But their first work goes on and on. And grows as it goes. The creative group of scenic artists accept, without question, Jones's dictum that "a really good set is often a bitter, though unspoken criticism of the play." They strive to attain that. He himself achieves it in every set he makes—never more delightfully than in those he designed for the play whittled from the novel "Serena Blandish." They carried out his idea perfectly except in one respect: the criticism was not unspoken, quite the reverse; it was so vocal it disarmed other critics who deemed the dramatization poorly made, the acting in many instances wrong, the whole concoction considerably less than good entertainment. The critics mentioned the shortcomings of the piece and players mildly, and then launched into intemperate praise of the investiture. Which it richly deserved. Rarely is one privileged to see scenes—or pictures of any sort, for that matter—so satirically expressive. The Countess's drawing-room characterized her completely: a large, resplendent, but uncozy apartment, the bell-pull a trifle too wide, the draperies much too heavy, both in shade and in texture. And the room where Lord Ivor Cream passed most of his waking hours also described him even while it laughed at him and pitied him: the plenteous and luxurious heavy furniture all covered with a rich and very shiny material—it told his whole story.

The great success of "The Green Pastures" is (Continued on page 154)

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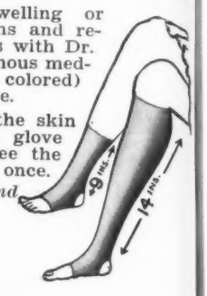

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THE TOURIST

(Continued from page 148)

Earl Bathurst's place, "Oakley Park," on the outskirts of the town, has an avenue even longer than that of "Savernake Forest." There is a huge Perpendicular church, a Roman amphitheatre, and roads running in all directions over the stone-walled wolds to sweet villages of grey mellowing to ochre, covered with mauve aubretia and white arabis, with magical names such as Bourlon-on-the-Waler, Stow-on-the-Wold, Birdlip, Fairford, Bibury (lunch at the "Swan Inn," off trout caught from the stream that runs through its lovely garden), Lechlade, Coln St. Aldwyn; or homelier ones, such as Swell and Slaughter and Moreton-in-the-Marsh.

In a tour spent like this, exploring a few neighbourhoods thoroughly, we tick off fewer cathedrals and starred items in Baedeker, but we see more of England. We miss the elaborate French cooking of the big hotels, but have time to seek out simple and delicious local foods and drinks—the ciders of Hereford and Somerset, the clotted cream of Devon, the milk-cheese and pig meat of Worcester, the pastries of Cornwall, the mead of Hampshire, the cakes of Shrewsbury, which Falstaff so appreciated (would there were space here to set you down at Shrewsbury or Ludlow and have you explore the Welsh Marches!), the pies of Melton-Mowbray, the pikelets of Yorkshire. We enjoy our holiday, not merely enjoy our sense of righteousness of having "done" so much—and been done up (if not done in) in the process.

THE DESIGNERS

(Continued from page 152)

undoubtedly due in large part to Jones's settings; no one who has seen the play will forget God's Office or the magnificent achievement in lights and costumes that made the march into the Promised Land breathlessly beautiful.

This small group of comparatively young men who imagine and execute the scenery that has kept the American theatre experimental, fresh, and crisp have none of the knitted-brow manner usually associated with important workers. They design scenery because that is what they want most to do, because they love doing it. Their product is suffused with that spirit. Vision, understanding, courage, jubilance make the mood of everything their hands touch. And they combine this fervour of the artist with the craftsman's skill in the use of his tools.

They believe in their medium, live in it. They are not concerned with how the manager or the public will take their product; they are too absorbed in expressing what they think should be expressed to consider those things. And, in that respect, it can not be said too often, they are unique among the present workers in the American theatre.

True, the dramatist's attitude must, of necessity, be different. A play does not exist until it reaches an audience; he must keep that audience and its reactions in mind as he writes. But the scenic designer receives the manuscript after all the arrangements are completed for exposing it to an audience; his task is to see that, pictorially, it conveys its story clearly and glamorously. This small group of enthusiastic artists do just that. They harness a fiery fancy to an expert craftsmanship, and the result is the most invigorating thing that has come to our theatre since the days of great acting.

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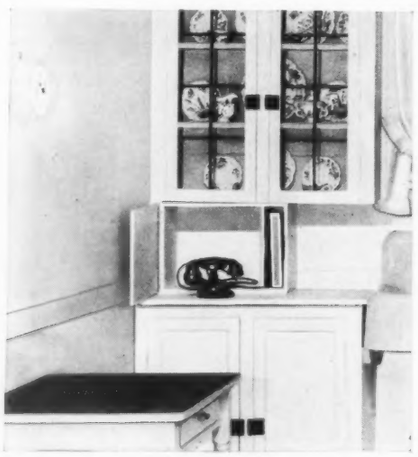

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